

MODERN LANGUAGE NOTES

CONTENTS

	PAGE
ROBBINS, R. H.—The Earliest Carols and the Franciscans,	239
BUHLER, C. F.—Libri impressi cum notis manuscriptis. Part I, . . .	245
KLAEBER, FR.—Bede's Story of Cædmon Again,	249
MARIELLA, SISTER.—The Parson's Tale and the Marriage Group, . .	251
MCNEAL, THOMAS H.—Chaucer and 'The Decameron,'	257
CARVER, J. E.—The Northern Homily Cycle, and Missionaries to the Saracens,	258
RIX, H. D.—Spenser's Rhetoric and the "Doleful Lay,"	261
DRAPER, J. W.—The Date of 'A Midsummer Nights Dreams,' . . .	266
THOMPSON, D. W.—"Full of His Roperipe" and "Roperipe Terms," .	268
AVERY, E. L.—Cibber, 'King John,' and the Students of the Law, .	272
MCNEIR, W. F.—The Source of Simon Eyre's Catch-Phrase, . . .	275
TILLOTSON, KATHLEEN.—Drayton's "Noah's Flood,"	277
GRAHAM, C. B.—An Echo of Jonson in Aphra Behn's 'Sir Patient Fancy,'	278
BRADNER, LEICESTER.—An Earlier Text of Addison's Ode to Dr. Hannes,	279
CHRISTENSEN, FRANCIS.—The Date of Wordsworth's "The Birth of Love,"	280
REMAK, H. H.—Fontane über seine Ballade 'Die Jüdin,'	282
ROSSI, JOSEPH.—Scott and Carducci,	287

REVIEWS:—

C. M. COFFIN, John Donne and the New Philosophy. [F. R. Johnson.] .	290
A. G. KENNEDY, Current English. [R. J. Menner.]	293
F. W. HILLES, The Literary Career of Sir Joshua Reynolds; J. V. LOGAN, The Poetry and Aesthetics of Erasmus Darwin. [Ants Oras.] . .	295
E. MOA. GAGEY, Ballad Opera. [Dougald MacMillan.]	297
MARTA KARLWEIS, Jakob Wassermann. [J. C. Blankenagel.] . . .	299
RUTH SIEBER-RILKE und CARL SIEBER (eds.), Briefe aus den Jahren 1914 bis 1921, von R. M. RILKE. [J. C. Blankenagel.]	301
HELMUT REHDER, Die Philosophie der unendlichen Landschaft. [M. Thalmann.]	302
W. WITTE, Modern German Prose Usage. [Werner Neuss.]	304
A. PRIOULT, Balzac avant la Comédie Humaine (1818-29); H. DE BALZAC, Sténie ou les Erreurs philosophiques, texte inédit établi par A. PRIOULT. [W. S. Hastings.]	305
HENRI TRONCHON, Le Jeune Edgar Quinet. [Maurice Chazin.] . . .	307
M. L. BUCHNER, A Contribution to the Study of the Descriptive Technique of J.-J. Rousseau. [A. Sching.]	309
C. R. FLOREY, Economic Criticism in American Fiction, 1792 to 1900. [N. B. Fagin.]	311
TOWNSEND SCUDDER, The Lonely Wayfaring Man: Emerson and Some Englishmen. [H. H. Clark.]	312
S. T. R. O. D'ARDENNE (ed.), De Lislade ant te Passiun of Seinte Iulienne. [K. Malone.]	313

BRIEF MENTION: J. Q. ADAMS (ed.), Shakespeare's <i>Titus Andronicus</i> : The First Quarto, 1594; G. P. KRAPP and E. VAN K. DOBBIE (eds.), <i>The Easter Book</i> ; E. und K. ZWIRNER, Textliste neuhochdeutscher Vorlese- sprache schlesischer Färbung; JOHN MEIER (ed.), <i>Deutsche Volkslieder mit ihren Melodien</i> ; E. C. SHOEMAKER, Noah Webster; R. L. KILGOUR, The Decline of Chivalry as Shown in the French Literature of the Late Middle Ages,	314
--	-----

CORRESPONDENCE: Voltaire et les Seythes. Réponse,	318
---	-----

MODERN LANGUAGE NOTES

A Monthly Publication with intermission from July to October (inclusive)

Edited by H. CARRINGTON LANCASTER

WILLIAM KURRELMeyer

KEMP MALONE

RAYMOND D. HAVENS

HAZELTON SPENCER

C. S. SINGLETON

Advisory Editors

E. Feiss, Grace Frank, J. C. French, R. Heffner, E. Malakis, R. B. Roulston, L. Spitzer

The Subscription Prices of the current annual volume is \$5.00 for the United States and Mexico and \$5.50 for other countries included in the Postal Union. Single issues, price seventy-five cents.

Contributors and Publishers should send manuscripts and books for review to the Editors of Modern Language Notes, The Johns Hopkins University, Baltimore, Md., indicating on the envelope whether the contribution concerns English, German, or Romance. Every manuscript should be accompanied by a stamped and addressed return envelope. In accepting articles for publication, the editors will give preference to those submitted by subscribers to the journal. Foot-notes should be numbered continuously throughout each article; titles of books and journals should be italicized; titles of articles enclosed in quotation marks. Quotation marks are not used in verse quotations that form a paragraph. Write II, 3, not vol. II, p. 3. The following abbreviations are approved: *DNE.*, *JEGP.*, *MLN.*, *MLR.*, *MP.*, *NED.*, *PMLA.*, *PQ.*, *RR.*, *SP.*, *RES.*, *TLS.* Proof and MS. should be returned to the editors with an indication of the total number of reprints desired. Subscriptions and other business communications should be sent to The Johns Hopkins Press, Baltimore, Maryland.

A Summer in French Atmosphere

LA MAISON FRANÇAISE

(for men and women)

June 26-August 6, 1938

MILLS COLLEGE, CALIFORNIA

La Maison Française announces its sixth season, creating in the cool climate of the Pacific Coast a French world, with French atmosphere and culture, for students of the language, literature, and civilization of France. Though its primary purpose is to offer courses for students already acquainted with the language and eager to increase their fluency, widen their contacts, and deepen their understanding, La Maison Française is open to all men and women qualified to derive benefits from the advantages offered. Constant association of French teacher and American student in work and play is a distinguishing feature. French is spoken exclusively. Four to six units of regular college credit may be obtained.

Thirty minutes from San Francisco and Berkeley.

Swimming, tennis, riding, and golf.

Twelve concerts by the Pro Arte Quartet of Brussels;
recitals by Marcel Maas, pianist.

Visiting professors:

Pierre Brodin, Agrégé de l'Université, Docteur ès Lettres, Directeur
des Etudes du Lycée Français de New York.

Mathurin Dondo, Ph. D., Columbia; Professor of French, University
of California.

Louise Mathilde Besenfelder Glenn, Professor of French, Scripps
College, assisted by resident staff.

For detailed bulletin and information, write to Dr. Helen Marburg, Chairman,
La Maison Française, Mills College, Oakland, California.

Entered as Second-Class Matter at the Baltimore, Maryland, Postoffice
Acceptance for mailing at special rate of postage provided for in Section 1103,
Act of Congress of July 16, 1894.

tors
the
script
icles
the
s of
Quo-
not
MP.,
itors
ness

rs
ne
pt
les
ne
of
no-
not
p.,
ors
an

Modern Language Notes

Volume LIII

APRIL, 1938

Number 4

THE EARLIEST CAROLS AND THE FRANCISCANS

The development of the carol and its connections with the Franciscans have been definitively established by Dr. Greene;¹ but there is still some additional evidence which amplifies his statements. In this paper I shall cite material in support of the following three stages of growth: By the end of the XIII century there were in existence popular secular songs to be sung (and danced to) by the people together. The Franciscan friars took over the form and the music of these songs and substituted religious subject-matter for the secular, at first in Latin, and later, before the middle of the XIV century, in the vernacular. By the XV century, and to an increasing extent throughout that century, these religious adaptations had become so popular with the non-literate laity that their original intention of religious propaganda was lost sight of, and they became as natively popular as the first secular songs which they had been intended to replace. These popular songs are what we know as "carols."

The first link in the chain of evidence is supplied by the *Red Book of Ossory*² which was written by the Franciscan Bishop of Ossory, Richard de Ledrede, from 1316, and continued by his successors, in parts until the XVI century. The contents mainly concern themselves with the Acts of the Synods of Dublin and Ossory from the XIV to the XVI century, and diocesan transactions and ordinances of the government of Ireland in the XIV and XV centuries. On fifteen double-columned pages of the MS. are about

¹ R. L. Greene, *The Early English Carols* (Oxford, 1935).

² See: Sir J. T. Gilbert in *Historical Manuscripts Commission Report*, x, App. v, pp. 242; *Notes and Queries*, First Series, II, 385 (James Graves, "English and Norman Songs of the Fourteenth Century"). Also reference in foot-note 4.

60 Latin songs, among which appear a few scraps of vernacular verse—nine English and two French. Now what are these Latin songs of the beginning of the XIV century doing here in this archive book of Ossory in Ireland? Fortunately there is a rubric which supplies the answer: (f. 70a)

NOTA: Attende, lector, quod Episcopus Ossoriensis fecit istas Cantilenas pro vicariis ecclesie Cathedralis, sacerdotibus et clericis suis, ad cantandum in magnis festis et solatiis ne guttura eorum et ora deo sanctificata polluantur cantilenis teatralibus turpibus et secularibus; et cum sint cantatores, provideant sibi de notis convenientibus secundum quod dictamina requirunt.

The Bishop of Ossory, then, seeing that his clergy had picked up from contact with the folk various "cantilene teatrales turpes" thought that it would be too much to ask them to renounce completely what they enjoyed singing. He therefore wrote pious words to fit the music of these vernacular songs, and in consequence reproduced in Latin the original form of the secular pieces now unremembered. So that his clergy would recognize the tune for the new Latin verses, Ledrede wrote at the head of some of his parodies the outstanding lines of the vernacular song concerned. These outstanding lines, the ones which would remain longest in the memory, happen to be the "refrains"; just as it was a "refrain," "Swete lamman dhin are," and not a particular line from among the stanzas, that remained longest in the mind of the absent-minded mass-priest.³ In many cases where English is given the Latin lines following have quite a different metrical scheme; and so we see that the English is a burden and not the first line(s) of the original poem, and that the tune was set by this burden. By an inspection of these Latin songs, we can ascertain what was the form of their popular prototypes. Of the four songs which have been reproduced in facsimile, the basic form in each case is the same. I reproduce the first, a "Cantilena de Nativitate Domini" with the lines re-arranged to emphasize its essential carol form:⁴

³ See Carleton Brown, *English Lyrics of the XIIIth Century* (Oxford, 1932), p. xi.

⁴ J. T. Gilbert, *Facsimiles of the National Manuscripts of Ireland*, Part IV, Vol. II, Appendix, Plate xxiii (London, 1884).

CANTILENA DE NATIVITATE DOMINI

Verbum caro factum est De Virgine Maria	Verbum caro factum est De Virgine Maria
Cujus nomen est qui est Verbum caro factum est Ab eterne natus est De patrio vsia	Docet fides quod ita est Verbum caro factum est Redemptor mundi natus est Hec est salutis via
Verbum caro factum est De Virgine Maria	Verbum caro factum est De Virgine Maria
Cujus mater virgo est Verbum caro factum est Deus humanatus est Felix genelogia	Cunctis creatis qui preest Verbum caro factum est Laus ejus nobis adest Hebemur mente pia
Verbum caro factum est De Virgine Maria	Verbum caro factum est De Virgine Maria
Salvator noster ipse est Verbum caro factum est Et Judex qui venturus est Non sit controversia	Amen

The other Latin examples do not invariably follow this typical stanzaic arrangement; but in all there is a fixed stanza form, and a burden connected with the last line of each stanza by rime, and repeated throughout, but outside the regular metrical scheme of the stanzas.

One of the nine fragments which are the burdens of the original English secular songs has a few extra lines which allow us to quote it not merely as a burden but as the first English song in stanza form with a burden—that is, as the first English carol. I alter the arrangement of the lines to show the form more clearly:⁵

Alas hou shold Y syng
Y-loren is my playng
Hou shold Y with that olde man
.....
To leven and . . . my leman
Swettist of al thinge
[Alas hou shold Y syng
Y-loren is my playng]

⁵ Gilbert in *HMCR*, *op. cit.*, p. 244.

A line may possibly have been omitted in the MS. here, but in any event there is a stanza and a rime-connected burden, which, on the analogy of the Latin texts, would be repeated after each stanza.

The implication that love was the typical theme of these songs is held out by the French burden for item 18:

Harrow ieo su trahy
Par fol amour de mal amy

Another forsaken maiden's lament might have been contained in this plaint:

Gayneth me no garlond of greene
But hit ben of wythoues ywrought

Certainly it is so in the French burden

Heu alas pur amour
Q moy myst en taunt dolour

It is probable, since Ledrede declaims against secular songs, and since the English burdens are all from non-religious poems, that up to this time there had been no popular religious carols. If there had been such vernacular poems, why did the Bishop need to compose afresh Latin songs?

From these Latin imitations and the scanty English fragments we may establish a type of song—the carol—distinguished by three features: (a) It is a song to be sung together by a group of people; it tended more and more to become a song of religious joy to be sung at some important festival of the Church. (b) It has a fixed stanza form, often of four lines. (c) It has a burden which, while it may rime with one of the stanza lines, is outside the metrical form of the stanza, and is repeated after each verse. The date of these songs is the very early XIV century and possibly the late XIII century.

It requires no great stretching of the imagination to believe that if these Latin songs modelled on popular forms proved favourites with the Cathedral clergy, that the good Franciscans turned their Latin into similar songs in the vernacular or made such anew for the use at festivals by the common people in place of their profane "songes of fowle rebawdry and of unclennes." It is rather a coincidence after the poems of Bishop Richard de Ledrede written in Ireland and the early allusion to "the holy londe of Irland" in

that exquisite waif of a carol,⁶ that the Kildare MS. written by an Irish Franciscan⁷ should have a poem in the form we have been discussing, at f. 32a, "Lollai, lollai, litil child, whi wepistou so sore."⁸ This carol, and I believe it is a carol even though it has no regular burden (for that may have been lost), is extremely valuable; it is the only instance where a Franciscan made a Latin carol for the literate, and at the same time a vernacular on the same subject for the lewd; for at f. 62a of this MS. is the Latin form of this English song.

In the first half of the XIV century there is also another Franciscan MS. used for preaching purposes, Bodleian MS. 1871. Towards the end of the MS. is "Honnd by honnd we schulle ous take" which was⁹

one of the earliest English carols and the earliest 'Christmas carol' extant, (and) was probably used by a friar in connexion with his preaching.

But Dr. Greene did not notice that there is still another carol, admittedly fragmentary, embodied in the Latin homily "Audi filia et vide" in this same MS. It has a burden which is repeated several times in the text:¹⁰

My do3ter, my darlynnge,
Herkne my lore, y-se my thechyng.

At f. 193b there is a complete stanza with burden:¹¹

How mankende furst bygan,
In what manschepe now ys man,
What wykednesse man hat y-do,
What ioye and blisse man ys y-bro3t
My do3ter, my derlyng,
Herkne my lore, y-se my thechyng.

In the MS. the burden is bracketed at the side of the page to the quatrain. Grimestone's commonplace Book, although dated about

⁶ E. K. Chambers and F. Sidgwick, *Early English Lyrics* (London, 1911), p. 279.

⁷ Kildare MS. is Harley MS. 913. See Carleton Brown, *A Register of Middle English Religious and Didactic Verse* (Oxford, 1920), Vol. II, No. 2071 (st. 15).

⁸ *Ibid.*, No. 1527.

⁹ Greene, *op. cit.*, p. cxxv.

¹⁰ Brown, *Register*, No. 1382.

¹¹ *Ibid.*, No. 780.

1372, contains material of the first half of the XIV century. This too is a Franciscan MS. Dr. Greene extracts three carols;¹² but there is a fourth which he has not noted. It is in typical form of aaax with a burden of two lines:¹³

Womman, Ion I take to þe
Instede of me þi sone to be.

Allas! wo sal myn herte slaken?
To Ion I am towarde taken;
Mi blisful Sone me hat forsaken,
And I haue no mo.

[Womman, Ion I take to þe
Instede of me þi sone to be.]

Wel may I mone and murning maken,
And wepen til myn eyne aken,
For wane of wele my wo is waken,
Was neuere wif so wo!

[Womman, Ion I take to þe
Instede of me þi sone to be.]

These seven complete poems, the earliest of the religious carols, all are found in Franciscan MSS. and were without doubt written for preaching purposes by the friars; and because they were based on a popular and well-known form of song they would instantly be appreciated by the congregation. Here then is unmistakable evidence that the Franciscans initiated the English religious popular carol. The tradition of carol writing was continued among the Franciscans and at the end of the XV century Ryman was still using this form; his output is about one-third of the total number of known carols. Ryman would be in touch with the traditional manner of writing of the friars, and it is noteworthy that many of his carols are in this early form of aaab with a refrain BB.

The religious carol became extremely popular, and in the XV century the minstrels encouraged it, so that it is the main feature of their MSS.—Sloane 2593, Bodleian 29734, and 259 at S. John's College, Cambridge. The internal evidence of the addresses to an audience seems to stamp these MSS. as intended for minstrel rather than religious use. The music, which does not appear in

¹² *Ibid.*, Nos. 229, 1255, 2383; Greene, *op. cit.*, Nos. 149a, 155a, 271.

¹³ Brown, *Register*, No. 100.

any of the early preachers' books or in the special minstrel collections on account of lack of space, is nevertheless shown to be an essential part of the type by the three carol collections, all of which possess musical settings.¹⁴ The especial value of the minstrel MSS. is that they give the key to the popular taste in the xv century, as opposed to the courtly type. These songs were just those which appealed to the mass of the people who would listen and join in on village green or in the tavern, as well as in the hall of the nobles. The great preponderance of religious songs, particularly Christmas carols, is remarkable, when we remember that there was no necessity to preserve the religious songs, but that if secular and coarse songs had been popular they too would have been written down. In the Bodleian MS. 29734 for every secular poem there are two religious. We are forced to conclude that the popular taste of the xv century demanded religious carols. But by this time, of course, all connection with the notion of religious propaganda had died out, and the carol had become fixed as a popular form both for religious and secular songs.

R. H. ROBBINS

New York University

LIBRI IMPRESSI CUM NOTIS MANUSCRIPTIS

PART I

In the field of early printed books, there are few bibliographical problems left to be solved. These books have been so thoroughly examined from a textual and typographical point of view that few great discoveries can be expected to be made in the future. To this general rule, there is, however, one outstanding exception and that concerns the manuscript entries frequently met with in the earlier books. It is true, of course, that these are mostly only of bibliographical interest, but every now and again small jottings that have some literary value come to light in the margins or on the blank pages of these books. These are usually dismissed with a few words or entirely omitted in the various descriptive catalogues

¹⁴ MSS. Bodleian, 3340; Trinity College, Cambridge, 1230; Cambridge University Library, Additional 5943.

of the books, but they have as much claim as any other piece of literature to some form of permanent record. It is proposed, therefore, to publish from time to time, under the present title, such manuscript entries as may be presumed to have any literary interest. The books in which these entries are found are preserved, unless specially noted to the contrary, in The Pierpont Morgan Library, and for the convenience of those wishing to examine or confirm these for themselves the accession numbers of the books are given together with the symbol *PML*.

I

The first book to be so noticed is the English translation of the *De consolatione philosophiae* printed by William Caxton about the year 1478 (*PML*, 775). On the last printed page there are two short entries, written by the same hand and probably in the first half of the sixteenth century. The first reads:

Love þat is powre it is with pyne
 Love that is riche it is ethe for to tyne
 Love that is hot it can no skyll
 Love that is cold it waxys sone ill
 Love that is changeable þat is ryght nawght
 Love dangerowse þat is dere bowght
 Love that is false it will a-way
 Love that is trwe it lastythe aye.

This stanza is not included in Carleton Brown's *A Register of Middle English Religious & Didactic Verse* (Bibliographical Society, 1916-20), and I do not recall off hand that it forms part of any longer work. The lines are obviously of no great poetic merit. Cf. Carleton Brown, *Eng. Lyrics of 13th Cy.*, No. 53.

The second piece, which is incomplete at the end but is of some interest because of the reference to Lydgate, reads as follows:

OUT OF A SERMON PRECHID AT POWLS CROSSE

Ther was a vertuous monke of Bury called Lydgate, whiche wrot many notable historis & made many vertuous ballettes to þe encrease of vertwe & oppressyon of vyce. And amonge other he made a treatyse called Galand & all þe kyndred of Galand he discryved ther-in. I suppose yf galantes vnderstonde þe progeny, they wolte refuse to be of that felowschyp & kyndrede. The occasion of makynge this boke was whan Englysshe men were set out & loste Fraunce, Gascoyne, Gyone, & Normandy & came home

dysgwysed¹ in theyr garmentes in every parte of theyr bodyes, whiche Engleshe men sawe never before, and many folowed the lewde & abhomynable garments in so moche þat all good men [? were wroth with] them, and this good monke in detestacion of theyr synne & wretchidnes made þe sayd boke in balad wyse. And þe repete of every balet was this: Englonde may wayle that ever galand came here.² And in short³ season after were grete surrections & murdre of lords & other, as I doubte not many that lyveth can remember it. I praye God they maye amend them, that we be not punysshed for them & wayle theyr wretchidnesse, for bycause we suffre the sub- . . .

The ballad here referred to is apparently the one printed in Sir Egerton Brydges' *Censura Literaria* (second edition, London, 1815, Vol. I, pp. 62-66). The poem is also found in a manuscript of the third quarter of the fifteenth century and was subsequently printed by Wynkyn de Worde. This ballad is now no longer believed to have been written by Lydgate. Professor MacCracken says of it:

Bishop John Alcock (d. 1500), in a sermon preached in his old age, attributed this poem to Lydgate, saying that he remembered it in his youth. Alcock was about 19 years old when Lydgate died. It is of course not absolutely certain that the Ballade we possess is in the original form, or precisely the one Alcock had in mind, though the refrain he quotes is that of our poem.⁴

The sermon here printed is probably the same one noted by MacCracken, although it is not, in this entry, directly ascribed to Bishop Alcock, and is consequently not an independent authority for ascribing such a poem to Lydgate. We may note, however, that the refrain differs slightly from that printed by Brydges, where it reads:

Englonde may wayle that ever it came here.

This is clearly insufficient evidence for assuming that a different (and earlier) version of the poem existed in addition to the one that has come down to us, but it does not preclude the fact that there may have been some such version.

¹ After dysgwysed MS. reads: in theyr garmandye & came home dysgwysed. This obvious copyist's error was subsequently cancelled.

² The MS. originally read: Englonde may wayle that every balet was this galand came here. Another scribal error, later corrected.

³ After short, the scribe wrote space which he then cancelled.

⁴ The *Minor Poems of John Lydgate*, E. E. T. S., E. S., CVII, p. xxxii.

II

On the blank fly-leaves of Henry Bull's *Christian Prayers and Holy Meditations* (London, H. Middleton, 1570-PML., 7768), there are several interesting entries written in an artificial "writing master" style. At the end of the last entry is written, apparently with the same ink and at the same time, the name: T. Heneage. The signature is that of Sir Thomas Heneage,⁵ a favorite of Queen Elizabeth's and vice-chamberlain of her court, and this gives fair reason for believing that the verses printed below were actually composed by Queen Elizabeth. On the first fly-leaf is written:

GENUS INFOELIX VITAE

Multum vigilaui, laboraui, presto multis fui,
Stultitiam multorum perpassa sum,
Arrogantiam pertuli, Difficultates exorbui,
Vixi ad aliorum arbitrium, non ad meum.

A haples kynde of lyfe is this I weare;
Moch watche I dure, and weary toilinge daies;
I serue the route, and all their follies beare;
I suffer pryde, and suppe full harde assaies;
To others wyll, my life is all adrest;
And no ware so, as might content me best.

This aboue was written in a booke by the Queenes Matie.

On the second fly-leaf are the following lines by Sir Thomas to an unidentified "noble Lady":

Madam, but marke the labours of our lyfe,
And therewithall, what errours we be in;
We sue and seeke, with praiers, sturre and stryfe,
Vppon this earthe a happie state to win.

And whilst with cares, we trauell to content vs
In vaine desires, and sette no certaine scope,
We reape but things whereof we oft repent vs,
And feede our wylles with moch beguilinge hope.

We praie for honours, lapt in daungers handes;
We striue for riches, which we streight forgoe;
We seeke delyte, that all in poison standes;
And sette with paines, but seedes of synne and woe.

⁵ I am obliged to Dr. Robin Flower of the British Museum for confirming my belief that the signature was that of Sir Thomas Heneage.

Then noble lady, need we not to praie
 The lord of all, for better state and staie.
 Your La: moch bound
 T. Heneage.

Although perhaps not comparable to the finest Elizabethan verse, the lines are not without a certain charm. Sir Thomas was on intimate terms with many of the literary lights of the period (including Sir Philip Sidney, Sir William Fleetwood, John Foxe, and others) and it is pleasant to note that he was also able to turn out quite tolerable verse.

CURT F. BÜHLER

The Pierpont Morgan Library

BEDE'S STORY OF CÆDMON AGAIN

The recent note (*MLN.*, LII, 412 f.) on the heavenly visitor's reply to Cædmon calls up anew two interesting questions, namely, what is the meaning of *attamen mihi cantare habes*? and, how did the Old English translator understand that sentence? According to Mr. John M. McBryde, 'nevertheless you can sing for me'¹ is the proper rendering both of the Latin and of the Old English text. Can this be substantiated?

Latin *habere* with infinitive, = 'to be in a position, to be able,' occurs (generally with an object, it seems) in expressions like *quid habes de causa dicere?*, *de republica nihil habeo ad te scribere*, but is rarely found outside of Cicero's works (Draeger, *Historische Syntax der lateinischen Sprache*, § 413). Doubtless, the type *haec habui dicere* is rather different from 'you have the ability to sing.' On the other hand, *habere* with infinitive as a synonym of *debere*, is very common especially in the writings of ecclesiastics, e. g. Tertullianus (some 30 examples), Lactantius, Cyprianus, Ambrosius (Draeger, § 414). In Bede's *Historia Ecclesiastica* another clear instance, apart from the passage under discussion, has been noticed my me, I, c. 7: *quaecumque illi debebantur supplicia, tu solvere habes*, OE. version, 36. 7: *þu scealt ðam ylcan wite onfon, ðe he*

¹ With special emphasis on *mihi*, *mē*. Cf. Charles G. Osgood, *The Voice of England* (1935), p. 2: 'Nay, but for *me* you have a song.'

geearnode. Besides, a similar case, approximating the future tense (as in the Romanic languages), occurs in our very chapter, IV, 22 (24): *neque enim mori adhuc habes*, freely rendered, 348. 3: *ne þinre forþfore swa neah is*.

Moreover, leaving aside purely linguistic considerations, a plain contradiction: (I can not sing—) you can sing, seems less likely than a categorical command: you have to sing (no matter what you tell me). This, of course, is a matter of opinion.

The readings of our passage in the Old English MSS. may now be recalled. T (which is nearest to the archetype): *hwæðre þu meaht singan*; O and Ca: *hwæðere þu meaht me singan*; B: *hwæðere þu me miht singan*. That the pronoun *me*, which seems to be wanting in T, is merely hidden away in our editions, was suggested by me thirty-six years ago. In *JGPh.*, III, 497-500 I proposed as the original reading: *þū mē āht singan* (you have to sing to me), which is the closest possible rendering of the Latin text. That subsequent scribes misapprehended *me aht* as *meaht* is very natural indeed. For further details of the argumentation the reader is referred to the paper mentioned.²

It should be added that Max Förster (*Altengl. Lesebuch*, p. 18), with scholarly caution, called attention to the fact that *mihi* does not occur in the Latin text, Tiberius C. II (of the C. group of MSS., to which the Old English translation is to be referred, cf. Plummer, I, p. CXXIX). Still, granting the proposition that the particular MS. used by the translator did not contain the pronoun, the addition of *me* (which actually appears in O, Ca, B) would not be more remarkable in this place than in the following line, where all the MSS. read *sing me frumsceaft*, as over against the Latin *canta principium creaturarum*. This could easily have been suggested by the foregoing *canta mihi aliquid*.

I venture to close with a quotation from my old paper: "The chance of *magan* having been chosen as the English equivalent of *habere* is infinitesimal."

FR. KLAEBER

Berlin-Zehlendorf

² Cf. OHG. *Weissenburger Catechismus*: *oi thes cumfti alle man oi ar-standanne eigan*, = *resurgere habent* (future tense); also Gothic *haban* (see Streitberg's Glossary).

THE PARSON'S TALE AND THE MARRIAGE GROUP

In the Parson's Tale occurs a passage over which many readers have very likely paused with interest and curiosity. It is that in which the whole argument of the Marriage Group¹ is summarized and an unequivocal decision given as to whether the husband or wife should exercise lordship. The Parson says:²

Now comth how that a man sholde bere hym with his wif, and namely in two thynges, that is to seyn, in suffraunce and reverence, as shewed Crist whan he made first womman. For he ne made hire nat of the heved of Adam, for she sholde nat clayme to greet lordshipe. For ther as the womman hath the maistrie, she maketh to mucche desray. Ther neden none ensamples of this; the experience of day by day oghte suffice. Also, certes, God ne made nat womman of the foot of Adam, for she ne sholde nat been holden to lowe; for she kan nat paciently suffre. But God made womman of the ryb of Adam, for womman sholde be felawe unto man.

The question, of course, which is fundamental and which every Chaucerian would like to have answered is whether this is Chaucer's own composition or whether he is merely translating. If it is his own we must include the passage in any discussion of the Marriage Group. We must think of the Parson as answering the Wife of Bath, to fit whose argument God must have made Eve of the head of Adam; as answering the Clerk, to fit whose argument Eve must have been created from the foot of Adam. We must think of him, moreover, as stamping with ecclesiastical approval the views of the Franklyn, who in the introduction to his tale says much about a union of perfect friendship in which neither the husband or the wife exercises headship.

But was it Chaucer's own composition? We know that for the most part the Parson's Tale is a translation, though the immediate source has not been found. Until further discovery, however, Miss Petersen's conclusions remain the last word on the sources of the Parson's Tale.³ The passage under discussion occurs in the treatise

¹ In the article which first called attention to the Marriage Group, *MP.*, ix (1912), 435-67, Kittredge interprets the *Canterbury Tales* as a Human Comedy in which the tales are speeches put into the mouths of the *dramatis personae*.

² *Canterbury Tales*, ed. F. N. Robinson (Boston, 1934), p. 307.

³ This is true in spite of H. G. Pfander's recent attempt to identify the Parson's Tale as a manual of religion rather than a sermon. Cf. H. G. Pfander, *MP.*, xxxv (1936), 243-58.

on the Deadly Sins, that portion of the Parson's Tale which, as Miss Petersen demonstrates, follows in many passages the *Summa seu Tractatus de Viciis* of Guilielmus Peraldus. But this passage is not paralleled in Peraldus.⁴ Hence, until further discovery concerning Chaucer's immediate source, we have no proof that it was not Chaucer's addition to the sermon he was translating.

But it was not Chaucer's invention. It was a commonplace in medieval religious literature.

Its first use in point of time occurs in a sermon by Saint Martin of Leon,⁵ probably delivered late in the twelfth century, and included by Migne in his *Patrologia*:⁶

Mulier non de qualibet parte corporis viri, sed de latere ejus formata est, ut ostenderetur quia in consortium creabatur dilectionis; ne forte si de capite fuisset, viro ad dominationem videretur praeferenda, aut si de pedibus, ad servitutem subjicienda. Quia igitur jure nec domina, nec ancilla probatur, sed socia; nec de capite, nec pedibus, sed de latere fuerat producenda, ut juxta se ponendam cognoscerat, quam de suo latere simptam didicisset.

The next parallel is a sermon by Robert de Sorbon (13th century) entitled *de Matrimonia*:⁷

Item, mulier facta fuit de costa viri, non de inferiori parte vel de superiori, sed de media, ut per hoc significaretur quod mulier debet esse equalis viro suo.

Here are two analogues, then, before Chaucer's time. Apparently the idea was afloat. Yet Dr. Owst, in *Literature and Pulpit in Medieval England*, presents evidence that women were held in dishonor in pulpit oratory. In fact, he holds that Chaucer could easily have found his pattern for the Wife of Bath in the denunciations of women commonly shouted from the pulpits of medieval

⁴ Kate Petersen, *The Sources of the Parson's Tale* (Boston, 1901).

⁵ St. Martin of Leon, a priest and canon regular of the Augustinians. Born in Leon in Spain before 1150; died there in 1203. The Church has not officially included Martin in the list of saints. His complete works were published first by Espinosa (Seville, 1782); and again by Migne in *Patrologia Latina* (Paris, 1855).

⁶ Migne, *Patrologia Latina*, ccviii, 583.

⁷ B. Hauréau, *Notices et Extraits de quelques Mss. latins de la Bibliothèque Nationale* (Paris, 1890), I, 189.

England.⁸ It would seem, then, that the view of woman as an equal of man would be unusual in the pulpit.

In order to discover to what extent unpublished medieval sermons make use of this analogy I wrote to Owst. He gave generous help and procured the aid of B. F. C. Atkinson, Keeper of the Western MSS. at the Cambridge University Library. Atkinson discovered a very close analogue in an unpublished MS. which Owst has described as a "typical marriage-sermon of the day."⁹ It contains the following passage:¹⁰

Allmȳzty god fformyd womā not off the hyst pty off man yat is ffor to seye off the hede ner' off the lawest pty off yat is the ffoot bat off a rybbe off the sydi not ffer ffrom maȳs hert in yat womān vuld not usurpe to have dñacōn ne pīnyñēce above man ne man vulde not sett womā. . .

Atkinson noted that "the hand is a thick one with certain letters strangely formed, notably *v*. The dialect is north country or lowland Scotch."

As to the date of this manuscript Owst noted that "it is xv century. But it may, of course, well be a typical copy or free version of a much earlier composition."

I am not at all interested in proposing the point that this sermon may be as early as Chaucer's day. To me it is significant that we have an analogue for the twelfth century, one for the thirteenth, Chaucer's for the fourteenth, and this from an unpublished MS. for the fifteenth century. This is undoubtedly far from a complete list, yet sufficient to indicate that the story was in fairly general use.

Nor does the appearance of this same analogy cease in our own day. It has been found in the folk songs of our southern states, as is demonstrated by the following excerpt from Lomax's *White Spirituals of the Southern Uplands*.¹¹

⁸ G. R. Owst, *Literature and the Pulpit in Medieval England* (New York, 1933), p. 385.

⁹ *Ibid.*

¹⁰ MS. Camb. Univ. Libr. Gg. vl. 16, fol. 29b.

¹¹ John A. Lomax and Alan Lomax, *American Ballads and Songs*, p. 567. The editors reprint the song from George Pullen Jackson, *White Spirituals of the Southern Uplands*.

WEDLOCK

When Adam was created,
He dwelt in Eden's shade
As Moses has related,
Before a bride was made;
Ten thousand times ten thousand
Things wheeled all around,
Before a bride was formed,
Or yet a mate was found.

He had no consolation,
But seemed as one alone,
Till, to his admiration,
He found he'd lost a bone;
This woman was not taken
From Adam's head, we know;
And she must not rule o'er him,
It's evidently so.

This woman she was taken
From near to Adam's heart,
By which we are directed
That they should never part.
The book that's called the Bible,
Be sure you don't neglect;
For in every sense of duty,
It will you both direct.

This woman is commanded
To do her husband's will,
In everything that's lawful,
Her duty to fulfill.
Great was his exultation
To see her by his side;
Great was his elevation,
To have a loving bride.

This woman she was taken
From under Adam's arm;
And she must be protected
From injury and harm.
This woman was not taken
From Adam's feet we see,
And she must not be abused
The meaning seems to be.

The husband is commanded
To love his loving bride
And live as does a Christian,
And for his house provide.

The woman is commanded
 Her husband to obey
 In everything that's lawful
 Until her dying day.
 Avoiding all offenses,
 Not sow the seeds of strife—
 These are the solemn duties
 Of every man and wife.

And when we find that Lincoln composed verses for his sister's wedding which include the following stanzas, our guess is that he did not invent the idea, but that it was "in the air," either in the folk songs he heard (he may very well have known the ballad just quoted), or in the sermons.¹²

The woman was not taken
 From Adam's feet we see
 So he must not abuse her,
 The meaning seems to be.
 The woman was not taken
 From Adam's head, we know,
 To show she must not rule him—
 'Tis evidently so.
 The woman she was taken
 From under Adam's arm,
 So she must be protected
 From injuries and harm.

Evidently the foot, the head, and the rib of Adam have had a long history—at least eight centuries; for between our own day and the fifteenth century the legend must have been perpetuated at least by word of mouth.

What then must we conclude about Chaucer's use of it? Did he perhaps, because it expressed his own views with peculiar point and freshness, add it to his redaction when that appropriate moment occurred? Or was it a part of the untraced version of Peraldus from which he was translating? A comparison of Chaucer's account of the creation of Eve with the parallels quoted in this paper reveals a significant difference. All of the versions, except Chaucer's, deal with the story, as it were in skeleton. But in the Parson's Tale there is something entirely different. There is

¹² Nicolay and Hay, *Works of Abraham Lincoln*, I, 288.

speculation as to what would happen if the various arrangements were tried out.

Let us look at them. Chaucer says that God did not make Eve of the head of Adam, for she should not claim too great lordship. So far, so good; that was what they all said. But Chaucer adds something that looks like practical common sense. What would happen if you tried it out?¹³

For ther as the womman hath the maistrie
she maketh to much desray.

We cannot be certain, of course, that this is Chaucer's contribution, but it is the sort of thing that Chaucer would have added had he been working over the skeletal story as found in the other analogues. It has the real Chaucerian flavor. And it is tempting to visualize the knowing glance that the Parson might at this point have cast upon the Wife of Bath—had Chaucer thought of him as of the other pilgrims, one of the *dramatis personae*. Or must we still think of him as hermetically sealed away from the debate that the Wife had launched? At any rate Chaucer lets him add a broad hint that perhaps an arch example of what he means is close at hand, for he adds:¹⁴

Ther neden none ensamples of this; the
experience of day by day oghte suffice.

As we go on with Chaucer's text we find him making the same kind of practical speculation as to the second arrangement. Woman cannot be placed too low "for she kan nat paciently suffre."¹⁵ There is nothing like it in the analogues. Is it Chaucer speaking? Is he, perhaps, trying to say that Griselda may do very well in a story, but we all know that women are not like that?

These interpolations are, indeed, not a proof that Chaucer was working over a commonplace in his own way. But they indicate such a possibility. Perhaps in any study of the Marriage Group they ought not to be entirely overlooked.

SISTER MARIELLA, O. S. B.

*The College of St. Benedict,
St. Joseph, Minnesota*

¹³ *Canterbury Tales*, p. 307.

¹⁴ *Ibid.*

¹⁵ *Ibid.*

CHAUCER AND *THE DECAMERON*

It has long been known that Chaucer's *Mannes Tale of Lawe* is derived from Nicholas Trivet's version of the Constance saga as set down in the *Anglo-Norman Chronicle*. There is a Boccaccio-Chaucer link, however, that I believe has never been pointed out. In the *Decameron*, Fifth Day, Second Tale, a story is related that evidently bears heavily upon the old legend for its materials. In fact, the name of the heroine, Gostanza, looks in that direction; and the familiar *motifs* in the plot practically clinch the matter:

- (1) Gostanza is a patient, long-suffering, Christian heroine.
- (2) She is cast adrift at sea in a ship ready furnished with victuals.
- (3) The boat is stranded and the heroine is befriended by a woman.
- (4) She makes herself beloved of all by her domestic diligence.
- (5) She is reunited with a lover who thought her dead.
- (6) The couple return to their native country.

But a Constance in the *Decameron* opens an old argument; for scholars are uniformly agreed that Chaucer did not know that work of Boccaccio's. Miss Hammond sees in those stories of Chaucer's that lean in plot toward tales in the *Decameron* only "a common folklore origin known to both authors";¹ and Professor Cummings entirely agrees with Miss Hammond's opinion.²

Nevertheless, neither of these authorities on Chaucer have included the *Mannes Tale of Lawe* in their lists of stories from the *Canterbury Tales* that have kindred narratives in the *Decameron*; and one device employed by Chaucer and Boccaccio alone, stands out as suggestive. It is a strange coincidence that both Custance and Gostanza speak Latin when rescued from their ships; whereas the Constance of Trivet speaks "Saxon."³

Trivet: Et Elda decendi a la pucele en sa neef, & lui demaunda de son

¹ E. P. Hammond, *Chaucer, A Bibliographical Manual*, New York, 1908, p. 80.

² H. M. Cummings, *The Indebtedness of Chaucer's Works to the Italian Works of Boccaccio*, University of Cincinnati Studies, x (Part 2), 176, 1916.

³ The Constance of the version of the saga in Gower's *Confessio Amantis* merely speaks, without explanation of what language she used. See G. C. Macaulay, *Complete Works of John Gower*, Oxford, Clarendon Press, 1901, II, 483.

estre. E ele lui respoundi en sessoneys, que fu la langage Elda, come celui que estoit apri en diuerses langagez, come auant est dit.⁴

Boccaccio: . . . e pensando che in quella i pescatori dormissono, andò alla barca e niuna altra persona che questa giovane vi vide, la quale essa lei, che forte dormiva, chiamò molte volte, ed alla fine fattala risentire ed all'abito conosciutala che cristiana era, parlando latino la domandò come fosse che ella quivi in quella barca così soletta fosse arrivata. . . . La Gostanza appresso domandò chi fosse la buona femina che così latin parlava.⁵

Chaucer:
A maner Latyn corrupt was hir speche,
But algates therby was she understonde.⁶

Editors of Chaucer have conscientiously made note of this variation from the Trivet text. Professor Robinson even deals in interesting speculation:

According to Trivet she spoke to Elda in Saxon ('en sessoneys'). Chaucer's *maner Latyn corrupt* has a curiously precise air, as if he were consciously characterizing late popular Latin. Indeed the whole account of Roman Britain in the tale conforms to historic fact to a degree unusual in mediaeval stories.⁷

It is hard to agree with such a statement. This new Constance in evidence rather points to the possibility that Chaucer purposely wove into the *Mannes Tale of Lawe* an incident from the *Decameron*, or from one of its sources.

THOMAS H. MCNEAL

East Texas State Teachers' College

THE NORTHERN HOMILY CYCLE, AND MISSIONARIES TO THE SARACENS

In the homily for Septuagesima Sunday there occurs a passage that seems to furnish important basis for assigning a more definite date than has yet been arrived at for the Northern Homily Cycle.

⁴ *Originals and Analogues of Some of Chaucer's Canterbury Tales*, London, Chaucer Society, 1875, p. 13.

⁵ *Il Decameron*, Leipzig, F. A. Brockhaus, 1877, II, 15.

⁶ F. N. Robinson, *The Complete Works of Geoffrey Chaucer*, Houghton Mifflin Company, 1933, p. 81, l. 519.

⁷ *Ibid.*, p. 798, note on l. 519.

The homilist, in expounding the parable of the laborers in the vineyard, speaks of the lord of the vineyard who found idle workmen,

And askid whi þai stode tome all daie
 And þai saide na man walde vs laye
 Als who saye no man come vs to
 To saye vs what þt we suld do
 For nouþer prechure ne prophete
 Kende vs oure synnes for to lete
 Right so may now þir sarzines saie
 For na man techis þaim þe waie
 How þai sall wende to heuen blisse
 Forthi me think þe pape duse misse
 þt will noȝt send prechours þaim to
 To fande if þaire worde might oȝt do.¹

Now, the interest of the Orders of Friars in missionary enterprise, and their actual missionary activity almost from the date of their founding, are matters of common knowledge. The interest which leads our author to force an interpretation of the parable, identifying the Saracens with the idle workmen, and to criticise the Pope for obstructing missionary activity would seem to be a strong suggestion of Friar authorship for the Northern Homily Cycle, a suggestion lent further color by the address of the Papal communication cited below.² The criticism of the Pope further implies that, although Friars are known to have been in the mission field from an early date, there was at the time the homily was written Papal prohibition against missionary expeditions to the Saracens. If, then, this prohibition could be shown to have existed, and to have been terminated, it would seem that the termination date would mark the time before which the Northern Cycle must have been written. Fortunately, the document exists in which the obstruction is removed and the obstructionist named.

Over the subscription "*Datum Pictaviis X Kalend. Augusti Pontificatus nostri anno II,*" Pope Clement V issued a communication quoted in full in Wadding's *Annales Minorum*, and summarized in the marginal notation, "Clemens V Amplissimum con-

¹ I quote from Bodley MS. Ashmole 42, fol. 50^a f.; the Septuagesima homily has never been printed. For *incipit* and MSS. in which it occurs, see Carleton Brown, *Register*, II, No. 1189.

² This and other evidence for Friar authorship I shall discuss at some length in my edition of the Northern Homily Cycle now in hand.

cedit privilegium Minoritis ad terras Infidelium proficiscentibus."³ This message is addressed "Dilectis filiis Fratribus de Ordine Fratrum Minorum, in terras Sarracenorum, Paganorum, . . . aliarumque non credentium Nationum Orientis, et Aquilonis, seu quarumcumque aliarum partium proficiscentibus." Clement begins his letter with a justification of missionary work, supported by Biblical authority. He points out how splendid will be the service of him who works for Christianity "in terris quae adhuc Sedis Apostolicae magisterio non intendunt." He offers special indulgence to those who work in the Holy Land. Having called attention to the difficulties, real and official, he removes all official obstruction. This he does "Non obstante prohibitionem fel. rec. Bonifacii Papae VIII praedecessoris nostri," which he hereafter declares void (*inane*).

Clement V was elected to the Papacy on June 5, 1305. July of the second year of his Pontificate would, therefore, be July 1306. It is difficult to see how the passage quoted from the Northern Homily Cycle could have been written after Clement's decree. Further than that, it would not appear to be assuming too much to suppose that the Pope criticized by our homilist as "þe papa [þ⁴] duse misse" was Boniface VIII, whose prohibition Clement removes. Pope Boniface was elected December 24, 1294, and crowned in January, 1295. It seems reasonably certain, then, that the Northern Homily Cycle was written between January of 1295 and July of 1306; and it seems more than likely that it was written before October 1303, when Boniface died.

The consensus of current opinion as to the date of the Northern Homily Cycle is adequately summed up by Professor Wells when he says "the work was done at the beginning of the fourteenth century. . . ."⁴ The evidence here presented does not make necessary any very radical change in that opinion. It does, however,

³ *Additio Patris Lucae Waddingi, Tomus VI* (3rd ed., 1931), pp. 110 ff.

⁴ J. E. Wells, *A Manual of the Writings in M.E.*, p. 288. Cf. also C. Horstmann, *Altenglische Legenden*, n. F. (Heilbronn, 1881), p. lvii; J. S. Mosher, *The Exemplum in the Early Religious and Didactic Literature of England* (N. Y., Columbia University Press, 1911), p. 94; J. A. Herbert, *Cat. of Romances in the Brit. Mus.*, III, 321 note; Frances A. Foster, *The Northern Passion* (E. E. T. S., 1916), p. 3; Gordon H. Gerould, *Saints' Legends* (Boston, 1916), p. 171.

supply a factual basis hitherto entirely lacking for dating the Cycle. It provides a date within the probable limits of a decade; and it definitely establishes the *terminus ad quem*. And, more than that, it supplies a strong hint that the author belonged to one of the Mendicant Orders.

JAMES E. CARVER

The College of the City of New York

SPENSER'S RHETORIC AND THE "DOLEFUL LAY"

Despite the evidence¹ adduced by Professors Long and Osgood some years back to show that Spenser wrote the "Doleful Lay of Clorinda," Professor Renwick adheres to the traditional view that it is the work of the Countess of Pembroke, and omits it from his edition of *Astrophel*.² The problem of authorship thus seems to require further examination, and this I propose to give it by an analysis of the rhetorical figures in the poem.

It is necessary first to note certain structural characteristics of the Spenserian elegy, such as are to be observed in the November eclogue, *The Ruines of Time*, and *Daphnaida*. The elegy is made up of a framework, a narration of facts, and a "complaint." This last element, the emotional outcry of the one bereft, is naturally the heart of the poem; it is the part in which Spenser indulges his love of rhetorical artifice to the full in an attempt to develop emotion to the highest pitch. An elegy without a complaint would be an anomaly in Spenser, and yet if we read *Astrophel* as printed in Professor Renwick's edition, we encounter just that. In *Astrophel*, after a brief introduction, Spenser describes at length the person and character of his subject in a figure of amplification known to one of his schooling as *prosographia*, and then proceeds with an allegorical narration, culminating in the death of Astrophel and his metamorphosis into a flower. While the grief of his friends is mentioned, it is not presented as a complaint; that most essential division of the elegy is supplied in the verses known to post-Spen-

¹ P. W. Long, "Spenseriana: *The Lay of Clorinda*," *MLN.*, xxxi (1916), 79-82. C. G. Osgood, "The 'Doleful lay of Clorinda,'" *MLN.*, xxxv (1920), 90-96.

² Spenser, *Daphnaida and Other Poems*, ed. W. L. Renwick, London, 1929.

serian scholars as the "Doleful Lay of Clorinda." Now it is hardly likely that Spenser would consider his task as elegist of Sidney at an end when he had written only such a fragment of an elegy as *Astrophel* is by itself. And if he did write the complaint, his attribution of it to "Clorinda" would be quite in accord with his practice at this period of his career: in *The Ruins of Time* the wretched woman who represents "Verlame" utters the plaint; in *Daphnaida*, Aleyon.

From a rhetorical point of view, the "Lay" would delight the heart of any Renaissance schoolmaster. Every one of its sixteen stanzas contributes to the development of one of the larger tropes or schemes of thought and amplification. The first stanza skillfully combines *dubitatio* (doubt or hesitation) with *expeditio* ("when many reasons being reckoned, by which something may eyther be done or not done, one reason is lefte, which wee stand vnto, and conclude upon, and the other are taken awaye.")^a This latter figure is then developed through the next three stanzas. There is a more concise example of it in the forty-third poem in the *Amoretti*:

Shall I then silent be or shall I speake?
And if I speake, her wrath renew I shall:
and if I silent be, my hart will breake,
or choked be with ouerflowing gall.

Yet I my hart with silence secretly
will teach to speak, and my just cause to plead, etc.

It is to be observed that the same suggestion of *dubitatio* appears at the beginning of each of these examples of *expeditio*, and that *anaphora* is employed to introduce the two rejected "reasons" in each.

Stanzas 5-7 develop the *allegoria* of *Astrophel* as a flower. Whoever wrote them was well acquainted with the metamorphosis in *Astrophel* and put it to good use here. Stanzas 7-8 and 9-10 are examples of the *apostrophe* almost invariably found in a Spenserian complaint; they are addressed respectively to the "shepheards lasses" and to Death. This second apostrophe, of course, involves another figure—*prosopopoeia* (personification). In stanzas 10 and 11 there is the figure *interrogatio*, which prepares the way

^a Henry Peacham, *The Garden of Eloquence*, London, 1577, sig. T4r.

for one of the basic figures in stanzas 12-15, *subiectio* ("when we aunswere to our own demaund").⁴ These three stanzas also constitute an instance of *expolitio* ("when we abide still in one place, and yet seeme to speake diuers things, many times repeating one sentence, but yet with other wordes, sentences, exornations and fygures").⁵ The last stanza of the "Lay" is another apostrophe, this time to the departed Astrophel.

This technique of developing the material of a poem through a series of rhetorical figures is one of the most notable characteristics of Spenser's art. From a thoroughgoing discipline at school in the handling of these figures, as is shown in my forthcoming study of his rhetoric, Spenser had at his fingertips literally scores of tropes and schemes, and was as adept at weaving out of them lines and stanzas as is a modern poet in the production of an occasional simile or metaphor. Artificial as such a practice may appear from our point of view, it nevertheless was the expression of an important doctrine in Spenser's theory of poetry and that of his generation.

There are no very close parallels to the "Lay" among the three elegies mentioned above so far as the actual rhetorical working out of the lament, figure by figure, is concerned. In *The Ruins of Time* and *Daphnaida*, which are the most profusely rhetorical of Spenser's poems, a good deal of the narration of fact is interspersed throughout the complaint, and they are of course much longer than the "Lay." The November eclogue, very closely related to the "Lay" in content, shows likewise more detailed resemblances in its rhetorical pattern. Four of its fifteen stanzas consist in whole or part of apostrophes; there are in addition extended examples of *interrogatio*, *comparatio*, and description of the desolate state of nature after the death of Dido.

But for a really clear-cut parallel to the complaint for Astrophel, we must turn to the fourth canto of Book III of *The Faerie Queene*. Here, with a slight rearrangement of material, we find an almost exact replica of the elegy: description of the hero Marinell, the story of his fatal encounter with Britomart, the mourning of the nymphs, and the complaint for his death, appropriately given to his mother Cymoent, as it was given to the sister of Astrophel in the other poem. The complaint of Cymoent occupies four stanzas (36-39). The first is an apostrophe to Marinell, and con-

⁴ Peacham, *op. cit.*, sig. L4v.

⁵ *Ibid.*, sig. P4v.

tains also the figure *subiectio*. Next there is an apostrophe to Proteus, in the third stanza another case of *subiectio*, and at the end of the fourth a final apostrophe to Marinell. Allowing for differences occasioned by the particular circumstances of each complaint, it is clear that the same poetic technique, the same manner of developing a theme is operative in each. The complaint of Britomart earlier in the canto (stanzas 8-10), if not elegiac, at least akin to these in other ways, manifests once more this rhetorical habit of dealing with material. Its three stanzas are one continued apostrophe to Neptune, and the grief of Britomart is expressed throughout under the veil of an allegory.

To apply this rhetorical test of authorship in another way, we may compare the figures of verbal repetition which appear in *Astrophel* and the "Lay." Since the former is roughly twice the length of the latter, we should expect it to contain, assuming Spenser's authorship of both pieces, approximately double the number of these lesser schemes found in the "Lay." Naturally this test may not be applied mechanically; it is not supposed that Spenser inserted into his poems, at mathematically regular intervals, cases of *anaphora* or *polyptoton*. But in view of his extreme fondness for such rhetorical adornment, it is not amiss to assume that in pieces dealing with similar themes and composed at one time these figures will appear with something like the same frequency. The numbers of the more prominent are as follows: *anaphora*—*Astrophel* 12, "Lay" 6; *ploce* (simple word repetition)—12, 11; *polyptoton* (repetition of same word with different termination)—13, 8; *parison* (balance)—6, 2; *paronomasia* (repetition of words partly alike in sound)—7, 2; *anadiplosis* (repetition of word that ends one element at beginning of next)—4, 1. These, with a few other miscellaneous schemes, bring the respective totals to 57 and 31.

In addition to this numerical likeness, there is an unmistakable similarity in the way these figures of repetition are handled in the "Lay" and elsewhere in Spenser's poems. To anyone accustomed to observing Spenser's own peculiar treatment of the schemes, this point needs no elaboration; the effect he produces with them is not precisely the same as what we find, for instance, in the highly rhetorical lyrics of Nicholas Breton. Compare these two passages from *Astrophel* and the "Lay":

Tho (as he wild) vnto his loued lasse,
 His dearest loue him *dolefully* did beare.
 The *dolefulst* beare that euer man did see,
 Was Astrophel, but dearest vnto mee. 147-150

And all the fields do waile their widow state
 Sith death their *fairest flowre* did late deface.
 The *fairest flowre* in field that ever grew,
 Was Astrophel; that *was* we all may rew. 27-30

The special kind of cumulative effect produced by the repetition here is eminently characteristic of Spenser; another of his favorite devices is the practice of commenting on a word, e. g., the word "was" in the last of the verses quoted from the "Lay." Thus also in the November eclogue: "She while she *was*, (that *was*, a woful word to sayne)" (93).

While there are several other figures, such as *correctio*, *periphrasis*, and *synonymia* common to the "Lay" and *Astrophel*, it is hardly necessary to develop this comparison further. One important bit of evidence may be added: the paucity in the "Lay" of such tropes as metaphor, metonymy, and synecdoche finds a parallel not only in *Astrophel* but in Spenser's other poems as well.

In order to claim the "Lay" for the Countess of Pembroke, we must assume a most remarkable coincidence: that she had had a rhetorical training similar to Spenser's and much practice in the use of figures, to say nothing of the ability to weave them into a successful imitation of the Spenserian cadence. That she was acquainted with the figures there is no doubt; for she retained a number of them in her translation of Garnier's *Antonius*. That she was able to put them to such use as Spenser in her original work there is very little evidence; her admittedly genuine poem, "A Dialogue between two Shepherds, Thenot and Piers, in praise of *Astrea*," does not reveal a rhetorical habit of composition at all comparable with Spenser's. Nor should this be surprising, for despite her very considerable attainments in literature, it is hardly likely that she had undergone the special discipline prerequisite to the handling of such a variety of figures with such apparent ease as we observe in the "Doleful Lay of Clorinda."

HERBERT DAVID RIX

The Pennsylvania State College

THE DATE OF *A MIDSOMMER NIGHTS DREAM*

Francis Meres' reference to *A Midsommer Nights Dreame* in 1598 fixes the latest possible date for the play; and its place in Shakespeare's stylistic evolution, as determined by the computations of Fleay, König, and Ingram,¹ points to 1594-95. Of the nine other items of evidence cited in the variorum edition, only two have withstood the attacks of Wright and of Furness: most scholars agree that the play was probably written to celebrate a noble marriage at which Queen Elizabeth was apparently expected to be present; but, as critics do not agree as to whose marriage was thus celebrated, the matter of date still remains open. Titania's summary of the bad weather for the preceding year seemingly alludes to the period from the spring of 1594 to that of 1595; for Churchyard, Strype, Stowe, and Forman² testify to the unseasonable rains and ruined crops; and Professor Rickert, though she connects the play with the Elvetham festival of 1591, seems to give weight to this evidence.³ Professor McCloskey, moreover, taking Bottom's song, "The Woosel cocke, so black of hew" as a parody of a poem that came out in 1594, suggests for Shakespeare's play the date of 1595.⁴

The present writer might add further evidence for 1595. After the night of misadventures in the woodland, Demetrius, just before dawn, refers to "yonder Venus in her glimmering sphere";⁵ and again, later in the scene, Puck declares, "yonder shines Auroras harbinger," apparently a second reference to Venus as morning star. A computation based on the transit of Venus across the sun on December 7, 1631 N. S., shows that the planet was in superior conjunction on March 1, 1595, and remained west of the sun until inferior conjunction on December 18. Its greatest western elongation—i. e., its greatest angular distance from the sun and therefore

¹ See Neilson and Thorndike, *Facts about Shakespeare*, pp. 71-72.

² *Midsommer Nights Dreame*, ed. Furness var., pp. 250 *et seq.* See also Stowe, *Annales* [London, 1605], pp. 1279 and 1281.

³ E. Rickert, "Political Propaganda and Satire in *A Midsommer Nights Dreame*," *MP.*, XXI, 53 *et seq.*, and 133 *et seq.*

⁴ F. H. McCloskey, "The Date of *A Midsummer Nights Dream*," *MLN.*, XLVI, 389.

⁵ *Dreame*, III, ii, 64.

greatest prominence in the sky—was May 12 N. S., which would be May 2 according to the Julian calendar then used in England. Thus in 1595, it was a bright and very obvious morning star from the latter part of April into June; and further computation shows that this is the only year between 1592 and 1598 in which Venus was clearly visible at this season as a morning star.⁶ The movements of the heavenly bodies were commonplaces in the almanacks of the day; Venus would furnish an especially apt allusion in a nuptial comedy; and Shakespeare would hardly have introduced two needless references to it unless they fitted the occasion.

The year having thus been fixed as 1595, it remains to ascertain more closely, if possible, the month and day. Titania's speech about the weather and the reference to Venus as morning star point to late spring or early summer; and several other details in the play agree: Theseus remarks that the day of "Saint Valentine is past";⁷ and Puck in the Epilogue says that the ploughman's task is done. The summer flowers that attend on Titania are hardly significant; for she remarks that summer is always with her.⁸ The title suggests mid-summer, i. e., July 6; but that is rather late for several of the foregoing allusions; and it conflicts with the suggestion of Theseus that the lovers whom he finds in the forest "rose vp early, to obserue The right of May,"⁹ i. e., for the customary celebrations of May Day morning.¹⁰ Moreover, neither July 6 nor astronomical mid-summer, which would take place June 11 according to the Julian calendar,¹¹ would fit the new moon referred to in the play.¹²

Indeed, the play is full of lunar reference, much of it perhaps merely metaphoric; but some of it clearly astronomical. The Duke's wedding is to take place when the new moon is "a silver bow";¹³ and the courtly lovers, who plan to elope the night before, hope for at least some moonlight to help them on their way.¹⁴ Moreover,

⁶ For assistance in the astronomical computations of this paper, the present writer takes pleasure in thanking his colleague, Professor C. N. Reynolds.

⁷ *Dreame*, iv, i, 156.

⁸ *Ibid.*, iii, i, 161.

⁹ *Ibid.*, iv, i, 146-147.

¹⁰ Sir J. G. Frazer, *Golden Bough*, London, 1919, II, 65, 272-3; IX, 359.

¹¹ The Gregorian calendar was not accepted in England until 1751.

¹² There was a moon on June 27 O. S.; but this would be too late for June 11 and too early for July 6.

¹³ *Dreame*, I, i, 2 *et seq.*, and 92.

¹⁴ *Ibid.*, I, i, 174 and 222.

as Oberon remarks, there actually is some "Moone-light";¹⁵ and Quince's almanack announces that the moon "doth shine" on the evening following,¹⁶ but apparently so faintly that the part of Moonlight had to be personally represented by an actor. Clearly, the last two nights of Shakespeare's comedy are supposed to be graced by a new moon. Taking 708.75 hours as the average lunation, one can readily calculate from the known dates of solar eclipses and other new moons the time of an astronomical new moon in April 1595; and a new moon apparent to the popular eye would occur two or three days later. Harvey mentions an eclipse of the sun on June 20, 1582, O. S. just after five A. M.;¹⁷ Wright notes a new moon on May Day, 1592, O. S.;¹⁸ and von Oppolzer's monumental work records a solar eclipse on Oct. 12, 1605 N. S., i. e. Oct. 2, O. S.:¹⁹ all these dates agree in showing an astronomical new moon on April 29, 1595 O. S.; and the thin crescent might be dimly visible on the following evening and more clearly on May first. On the years immediately preceding and following, moreover, no new moon fell near to May Day. This date, furthermore, would show Venus as a morning star at its greatest brilliance. The present astronomical calculations, therefore, would agree with the earlier evidence that has generally been accepted and even more definitely fix the date on May Day, 1595 O. S.

JOHN W. DRAPER

West Virginia University

"FULL OF HIS ROPERIPE" AND "ROPERIPE TERMS"

There seems to be little support for the reading *roperie* in the Nurse's question concerning Mercutio (*R&J*, II, iv, 154), "What saucie merchant was this, that was so full of his roperie?" Only two cases of the use of the word earlier than *Romeo and Juliet* are recorded, and upon examination both prove to be false. The *NED*. cites the fragment of a Prodigal Son play, c. 1530; but the photo-

¹⁵ *Ibid.*, II, i, 63.

¹⁶ *Ibid.*, III, i, 55.

¹⁷ R. Harvey, *Astrological Discourse*, London, 1583, p. 56.

¹⁸ *Dreame*, Furness var. ed., p. 297.

¹⁹ T. von Oppolzer, *Canon der Finsternisse*, Vienna, 1887, p. 268 and plate 134.

graphic reproduction by the Malone Society plainly reads *ropperype termes*.¹ S. W. Singer in his edition of Shakespeare (1826) misquoted R. W.'s *The Three Ladies of London* (1584) as reading *roperye*,² and later editors have followed. But a photostat of the Huntington Library copy (sig. B i) clearly shows *roperipe*. The word is a noun, and the phrase almost that of the Nurse: "Thou art very pleasant and full of thy roperipe." The word roperipe is well known, and when it is remembered that the first quarto of *Romeo and Juliet* also reads "so full of his roperipe," the case for *roperie* becomes weak. The only other contemporary use of *roperie* occurs in Fletcher's *The Chances*, III, i, 78; and Emil Koeppe, cited by E. K. Chambers,³ pointed out that Fletcher had modeled Gillian, who speaks of ropery, partly upon Juliet's nurse.

Roperie (the only spelling in Shakespeare and Fletcher texts), first appears in the second quarto of *Romeo and Juliet*, and may be explained as a misprint for roperipe by the omission of the second "p." *Roperie* was retained in the later quartos and the first three folios, but the editors of both Shakespeare and Fletcher abandoned it before the seventeenth century was out, substituting *roguery* in the fourth Shakespeare and the second Beaumont and Fletcher folios. There were, of course, half a dozen words or phrases all deriving from the hangman's rope, so that Shakespeare might easily have coined the word *roperie*. But I suppose it to be a principle of textual criticism that a coinage should not be accepted without good reason, where the alternative is a well established word. In favor of *roperie* it may be said that Fletcher should have known what the word was, and that it appears in Q2, which is believed to be a revision by Shakespeare of the basic text of Q1.⁴ But such considerations can hardly outweigh the facts that *roperie* is unknown; that it is easily explained as a misprint; that Fletcher may have adopted it either as a real word or as an attractive coinage; that *roperipe* is the reading of Q1, which was more carefully printed than Q2; and that the same expression was used earlier than *Romeo*

¹ *Collections*, I, 1 (1907), 27, 29.

² x, 64.

³ *The Works of Francis Beaumont and John Fletcher* (Variorum edn., 1912), IV, 442, 489.

⁴ J. Dover Wilson and A. W. Pollard, "The 'stolne and surreptitious' Shakespearian texts. *Romeo and Juliet* (1597)," *TLS*, Aug. 14, 1919, p. 434.

and Juliet in *The Three Ladies of London*. No doubt the *roperipe* of the first quarto has been ignored because it seemed to be an adjective. Two other examples of its use as a noun can be adduced, although without the words "full of." Thomas Tusser, in his advice concerning "The Good Motherlie Nurserie" (1573), says,

Give childe that is fitly, give babie the big,
Give hardnes to youth and to roperipe a twig.⁵

And in the play *Captain Thomas Stukeley* (1605) occurs the dialogue:

Old Stukeley. your maister is an ordinary Student,
Page. indeed Sir he studies very extraordinarily,
Old Stuk. and you the rope-ripe ordinarily.⁶

Supposing Shakespeare's phrase to have been "full of his rope-ripe," there remains the question whether his hearers understood an allusion to rhetoric as well as to roguery. *The Three Ladies of London* reads as follows:

Dissimulation: Faire Lady, al the Gods of good fellowship kisse the
(I would say blisse the [].)
Lucar: Thou art very pleasant & ful of thy roperipe (I would say Retorick).
Dissim: Ladie you tooke me at the worste, I beseeche you therefore
To pardon my bouldnesse, offending no more.

Lady Lucar's words suggest that *roperipe* was regarded as a funny blunder for *rhetoric*. There was certainly some connection between roperipe and rhetoric, especially in the expression *roperipe terms*, a phrase which can be more specifically glossed than as "terms which deserve the rope." If "full of thy roperipe" would say "full of thy rhetoric," roperipe terms should be rhetoric terms. The latter expression is used by Andrew Boorde, whose *Dyetary of Helth* (1542) was not "ornated and florysshed . . . with rethorycke

⁵ *Five Hundred Pointes of Good Husbandrie*, ed. W. Payne and S. J. Hertridge (English Dialect Soc., 1878), p. 183. (On reviewing this note, I fear that the citation from Tusser may not be pertinent. I read the second line as though it meant "Give severity to youth and to roguery the rod." If roperipe here means only a criminal in the nursery stage, it does not illustrate "full of his roperipe.")

⁶ Ed. by John S. Farmer (Tudor Facsimile Texts, 1911), sig. B. Also in Richard Simpson, *The School of Shakspeare* (1878), I, 166.

termes."⁷ Examples will show that not all faults of language which might be thought to "deserve the rope" were called roperipe, but bombastic rhetoric only. The *NED.* quotes Thomas Wilson: "If we firste expresse our mynde in plaine wordes, and not seeke these ropertype termes which betraie rather a foole than commende a wyse man." To Wilson, roperipe terms were ignorant attempts at pompous eloquence; the opposite of plain words. Elsewhere in his *Rhetorique* Wilson gives an illustration of what he calls "roperipe chiding," which is Dogberryism. "Thou yngrame and vacation knave, if I take thee any more within the Circumcision of my dampnation," etc.⁸ But the element of ignorance is not always present in the examples, the common feature being affected, high-flown expression. The language in Chapman's *May-Day* (c. 1609), for instance, is clever.

Lodovico: Go to, you spirit of a feather, be not so softhearted, leave your nicety, or by this hemp, I'll so hamper thy affections in the halter of thy lover's absence, making it up in a Gordian knot of forgetfulness, that no Alexander of thy allurements, with all the swords of thy sweet words, shall ever cut it in pieces.

Emilia: Lord, how you roll in your rope-ripe terms.⁹

J. O. Halliwell quoted "rowle in their rope-ripe terms" also from Bullein's *Dialogue against the Fever Pestilence* (1564), and he found a parallel expression in Bernard's Terence (1614), "he can roll in his rhetorique."¹⁰ The suggestion that "rope-tricks" in *The Taming of the Shrew* I, ii, 112 ("he'll rail in his rope-tricks") is a blunder for "rhet'rics" goes back to Sir Thomas Hanmer.¹¹ Beside "rope-tricks" we have Wither's "rope-ripe tricks," the tricks of a roperipe or rogue, having no connection with rhetoric.¹² Roperipe terms are not the terms of a roperipe, but are themselves reprehensible as language. There is no reflection upon the moral character of the speaker, beyond affectation. Rhetoric is again definitely connected with rope in Nashe's *Have with you to Saffron*

⁷ Ed. F. J. Furnivall (EETS., 1870), p. 228.

⁸ Ed. G. H. Mair (1909), p. 164.

⁹ III, iii, 33-39.

¹⁰ *The Works of William Shakespeare* (1853-65), VI, 362.

¹¹ The same explanation is favored by C. T. Onions, *A Shakespeare Glossary* (1919).

¹² Quoted by Halliwell, *loc. cit.*

Walden (1596), wherein the barber is not proficient in "the Doctor's Paracelsian rope-rethorique." "Instead of, I pray, Sir, winke; I must wash you," he should say, "by your favour I must require your *connivence*."¹³ In other words, he should get up some roperipe terms.

It seems clear that roperipe terms were bombastic and affected rhetoric terms, and Lady Lucar uses "roperipe" as a pun for "rhetoric." But Dissimulation was also guilty of "boldness," and "roperipe" in any context must have carried with it some connotation of "halter-sick," as Minsheu defined it. Without the example of *The Three Ladies of London* we would not suppose "full of his roperipe" to have any reference to rhetoric. Keeping in mind, however, the passages linking rhetoric to rope, roperipe, and roperipe terms, perhaps we should understand by the phrase not only "full of his roguery" but "full of his rhetoric" as well; "a gentleman, nurse, that loves to hear himself talk." And until some instances of *roperie* prior to *Romeo and Juliet* come to light, there is reason to believe that the Nurse's question was, "What saucie merchant was this, that was so full of his roperipe?"

The University of Oregon

D. W. THOMPSON

CIBBER, KING JOHN, AND THE STUDENTS OF THE LAW

The letter-writing propensities of Colley Cibber often exposed him to jibes from the literary and theatrical world. In the spring of 1737 he was once again the center of a series of satires directed at a letter of his which has not, I believe, hitherto been quoted by his biographers. The letter grew out of Cibber's attempt to bring on the stage his adaptation of Shakespeare's *King John*. Behind his intention to revise Shakespeare lay the fact that a group of women—sometimes referred to as "Shakespeare's Ladies"—had induced Fleetwood, the manager of Drury Lane, to embark upon the presentation of two Shakespearean performances each week at that theatre.¹ With so much attention being given to Shakespeare,

¹³ *The Works of Thomas Nashe*, ed. R. B. McKerrow (1905), III, 15. See also the note on "Rupenrope," IV, 334-335.

¹ Allardyce Nicoll, in his *History of Early Eighteenth Century Drama*, p. 68, states that in the season of 1737-8 "these gentlewomen evidently

Cibber decided (or was asked) to prepare a version of *King John*. Then, according to the anonymous *Apology* in which Theophilus Cibber is made to speak, "It was no sooner in Rehearsal but slap the Criticks were at him directly: Letters, Epigrams, Odes, Jokes, and all the Ribaldry of *Grubstreet* flew about in the Papers, and it was said the Templars . . . were engag'd to damn it . . ."² Alarmed at this outcry, Cibber wrote another lengthy letter, this time addressed "To the younger Gentlemen, Students of all the Inns of Court," and sent it to the newspapers. The letter is interesting not only for its account of the inception and the basis of his alteration of Shakespeare but also for the further glimpse it gives of Cibber's personality. The letter, which appeared in the *Daily Advertiser* for February 4, 1737 (1736/7), is as follows:

GENTLEMEN,

THOUGH no Man ought, or is allow'd, to apply to his Judges, before his Cause comes into open Court: yet my Case is of so particular a Nature, that I hope it will bring its Excuse along with it, for this my previous manner of applying to you: Give me leave, therefore, within as short a Preface as I can confine it, to open my Petition.

Notwithstanding I have quitted the Stage, before the Infirmities of Age might have justly drove me from it: yet I have still a Delight in its proper Prosperity, and a Pleasure in seeing others tread so close upon my Heels there: This Pleasure too is greatly increas'd by observing, that, after a Satiety of monstrous unmeaning Entertainments, the true old Taste for Plays is so evidently reviving: When I see the same Sett of Ladies, two certain days every Week so laudably attentive, to their own Choice of only *Shakespear's* Plays, I cannot but congratulate the Gentleman (who has now made himself Intire Master of the Theatre) upon this advanc'd Restoration of Good Sense and Nature: But as many of that Fam'd Author's Pieces, for these Hundred Years past, have lain dormant, from, perhaps, a just Suspicion, that they were too weak, for a compleat Entertainment; so those that are in Possession of the Stage, are too few in number, with-

. . . persuaded Rich to produce a number of Shakespeare's plays at his house." But the references to the Ladies of the Shakespeare Club which Nicoll cites allude to the season of 1736-7, and it was, I believe, Fleetwood of Drury Lane, not Rich, who responded to the ladies' appeal. It is true that Rich in 1737-8 revived Shakespeare extensively, but a group of women sponsors for Shakespeare existed at Drury Lane in 1736-7. See Thomas Davies, *Dramatic Miscellanies* (Dublin, 1784), I, 3, and Cibber's letter in this article.

² As quoted by C. W. Nichols, "Fielding and the Cibbers," *PQ.*, I, 285. Although Nichols gives an account of the attacks upon Cibber occasioned by this letter, he does not quote or summarize the letter itself.

out frequent Repetition, to hold out the Service of the Season: The same Gentleman therefore, who stops at no Expence to gratify his Audiences, was desir'd, by some of the Ladies I have mention'd, to treat with me for the Play of *King John* of *Shakespear*, which I had finish'd the Revisal of above Ten Years since; and which I had lately the Honour of reading to them: The Gentleman immediately comply'd with their Desire, and ask'd me, why I would not bring it upon the Stage? I told him, the disagreeable Apprehensions of a First Day, were what I could not get over, otherwise the Town had had it long ago: To this he replied, I am content those Fears shall all fall upon me, and will give your Price for it. This I thought in some measure might alter the Case, if the Town knew of our Terms; so I made him, what he thought no immoderate Demand, and therefore without Hesitation he clos'd with me: so that my Interest now being no longer in Hazard; and Fame never being any further my Concern, than that I might feed upon it, all the Terrors that remain upon me, are for the Generous and Fair Purchaser; which, if they are at all less than those I should have had for myself, it is, because I think he less deserves to have Enemies. Therefore, as I still own, it would very much hurt me, to find I had sold him a bad Bargain, I think myself obliged, in Conscience and Honour, to do all in my Power, to incline the Town to favour it: By Favour I do not mean a Partiality in their Applause; which is indeed but a sort of Defiance, to other true Judges, who have an equal Right, where they think it faulty, to condemn it; the Extent of my Hopes are, for a fair and candid Hearing. Now, Gentlemen, as I look upon the Pit, when you sit upon the Benches there, as the proper Tribunal, from whence every Play ought to receive its Condemnation, or Acquittal, my only Prayer is, that by your Influence (I had almost said Authority) you will, in Justice to your own Judgments, as well as the Play, take Order (as far as in you lawfully lies) that Silence be kept, in the Court, when its Tryal comes on.

And here, Gentlemen, I solemnly protest, I have always been ignorant, from whence the Ill-will that has been shewn, to my most successful Plays, on their first Day's Presentation, has proceeded: Yet when I consider that even *Shakespear*, *Johnson*, and *Moliere*, have often met with the same Severities, it would be almost Arrogance in me to complain of it: Yet again, as this is a Calamity, that every Writer ought to omit no Endeavours to avoid; let me farther appeal to your Candour, Gentlemen (in whose Power it so greatly lies) to dissuade and discountenance any unprovok'd Prejudice (if any such you hear is intended) that may arise against the Interest of the Gentleman, who by so handsome a Purchase of *King John*, now stands alone the Hazard of its Success. This I am persuaded you will grant, because you cannot but know, that the greatest Act of Benevolence, or Bounty, gives not more Joy to the sensible Receiver, than does the Prevention of a dreaded, or unmerited Injury.

As this Address, Gentlemen, is of an unusual Nature, give me leave to offer an Excuse or two, why I have chose you of all the Town to present it to. First, as you are apparently the most numerous, constant, and attentive Spectators; so by your Education, Learning, and Science, you are qualified to be the best Judges of what is a Rational Theatrical Enter-

tainment; and as your Studies, in your eminent Profession, must daily advance you in the Knowledge of what is just and equitable; as the Glory of it too is to relieve, protect, and right the Oppress'd, the Innocent, and Injur'd: Where can a Man under my Concern, hope for a more secure Asylum? especially when for another's Sake, he only asks your Assistance, to be peaceably defended from unmanly Treement. If what I have said, is receiv'd with Candour, it will be ever gratefully acknowledg'd by, *Gentlemen*

Your most oblig'd,

And Humble Servant,

COLLEY CIBBER.

The sequel to this letter was a series of events which Cibber possibly feared but certainly did not hope for. His appeal to the law students only roused more public satire, several examples of which have been quoted by Nichols.³ In a short time, tradition has said, Cibber, realizing there was no hope for his revision of *King John*, withdrew the copy from the prompter's deck and the play from production. A few weeks later Fielding used the incident as a part of his satire on Cibber in *The Historical Register*, and after that the play stayed out of the limelight until February 15, 1745, when it appeared as *Papal Tyranny in the Reign of King John* in Covent Garden Theatre.

EMMETT L. AVERY

The State College of Washington

THE SOURCE OF SIMON EYRE'S CATCH-PHRASE

There is a general agreement that the plot of *The Shoemakers Holiday*¹ rests on the three shoemaker stories in Deloney's *Gentle Craft*.² For "hints here and there" Dekker may also have been indebted "more or less directly" to *George-a-Green*, *Friar Bacon and Friar Bungay*, *James IV*, *Every Man in His Humour*, and *Henry V*.³ However, the source of one rather important ingredient

³ *Op. cit.*, pp. 285-8.

¹ The earliest reference to the play is in Henslowe's *Diary*, 15 July, 1599.

² Entered in the *Stationers' Register*, 19 October, 1597.

³ Alexis F. Lange, "Thomas Dekker," introductory essay to *The Shoemakers Holiday*, in *Representative English Comedies*, ed. by C. M. Gayley (New York: Macmillan, 1903), III, 5, n. 1. It should be noticed that of these plays which may have furnished incidentals for *The Shoemakers*

of Dekker's comedy, Simon Eyre's catch-phrase, "Prince am I none, yet am I princely borne,"⁴ is not to be found in any of these plays, or in Deloney, but in Greene's *Orlando Furioso*. There, after the other suitors have spoken for the hand of Angelica, Orlando advances his own worthiness, saying: "I am no king, yet am I princely born" (I, 1, 93).

Although Eyre's favorite expression is closely approximated here in thought, structure, and cadence, I do not doubt that the idea that a shoemaker is a prince born came from Deloney's novel. The title-page of the 1648 quarto of *The Gentle Craft* runs: "... how the Proverb first grew. A Shoemakers Son is a Prince Born."⁵ In the second of the three stories, Iphicratis, the Persian general, who is the son of a shoemaker, replies to the taunt of the General of the Gauls: "Indeed, my father's trade is a reproach unto me, but thou art a reproach to thy father: but thou shalt understand that a Shoemakers son is a prince born. . . ."⁶ Crispianus and Crispine are king's sons who have been brought up in a shoemaker's family. Crispianus, who has been fighting the Persians in Gaul, is amazed on returning to Logria to find that his brother Crispine has married the emperor's daughter and had a son. He takes the infant in his arms, saying: "Now I will say and swear that a shoemaker's son is a prince born—joyning in the opinion of Iphicratis."⁷ But Deloney's explanation of the origin of the proverb,⁸ while it undoubtedly accounts for Eyre's notion, did not give Dekker the precise phrasing of the idea, which he must have found in *Orlando Furioso*.

WALDO F. MCNEIR

The University of North Carolina

Holiday, two of them, or perhaps three, if *George-a-Green* may be counted, are by Greene.

⁴ Eyre repeats this humorous tag, with variations, six times: III, 1, 45; III, 4, 143; III, 5, 17; v, 1, 19; v, 5, 16; v, 5, 35.

⁵ Francis O. Mann, ed., *The Works of Thomas Deloney* (Oxford: Clarendon Press, 1912), p. 69.

⁶ *Ibid.*, p. 100.

⁷ *Ibid.*, p. 106.

⁸ No use of the saying earlier than Deloney's appears to be known. See G. L. Apperson, *English Proverbs*, p. 566.

DRAYTON'S "NOAH'S FLOOD"

In Mr. Don Cameron Allen's article on "The Relation of Drayton's 'Noah's Flood' to the ordinary learning of the early seventeenth century," *MLN.*, LII (Feb., 1937), 106-111, a few analogues of some possible importance are omitted. Drayton's knowledge of and admiration of Sylvester's *Du Bartas* (which is evident as early as *Endimion and Phoebe*, 1595; cf. also *Moses his Birth and Miracles*, l. 33, and the epistle¹ before the 1604 edition of that poem) make it most unlikely that he could be ignorant of *The Ark* (*Divine Weekes*, II. 2. 1.); and in fact in two passages, the defence of the Flood against sceptics (512-558), and the account of the havoc of the actual deluge (633 ff.), there are several parallels. The latter may of course be due to Ovid's account as a common source for both poets. I think it can be assumed that where a poet can find his "learning" already versified in English, he is likely to recall it in that form; this is certainly borne out by Drayton's general use of his sources.

Secondly there is Pererius' *Commentarii et Disputationes in Genesim* (1590, 1601), actually mentioned by Drayton as "Pirerius" in a gloss (the gloss is referred to in another connection by Mr. Allen on p. 107). This was a popular compilation of almost all the traditional opinions and controversies on the subject, and would provide a convenient short cut to many of the notions cited from earlier sources by Mr. Allen. In our respect for the learning of the Elizabethans, we must still remember that they would generally use a secondary or tertiary rather than a primary source. Similarly, I think it not unlikely that Drayton knew and recalled Raleigh's account of the Flood in his *Historie of the World*, Book I. 7. 9.

The main point, however, remains the one which Mr. Allen makes so admirably; not Drayton's use of this or that source, but his incorporation of the general learned opinion of the time. It is yet another example of the amazing amount of sheer junk in the Elizabethan storehouse.

KATHLEEN TILLOTSON

Bedford College, University of London

¹ Not yet printed in J. W. Hebel's edition.

AN ECHO OF JONSON IN APHRA BEHN'S *SIR PATIENT FANCY*

Critics are rather generally agreed that Mrs. Aphra Behn borrowed freely from French, Spanish, and English sources.¹ The sole mention of Jonson's influence seems to be found in the statement of Sir Edmund Gosse, who says that in *The Town Fop* (1676) Mrs. Behn tried "to revive the peculiar manner of Ben Jonson."² Molière's *Le Malade Imaginaire* is usually referred to as one of the main sources of *Sir Patient Fancy* (1678).³ In this connection it may be of interest to note that the latter play contains one quite obvious borrowing from Jonson's *Volpone*. In the opening lines of Jonson's play *Volpone* shows his lust for gold in the following words:

Good morrow to the day, and next, my gold!
Open the shrine, that I may see my saint.
Hail the world's soul, and mine!

Mrs. Behn used practically the same lines with a different end in view. In *Sir Patient Fancy*, V, 1, Lady Fancy prepares to turn over to her lover what she believes to be a basket of gold given to her by her husband. Wittmore, the lover, in eager anticipation cries out:

Good Morrow to the Day, and next the Gold;
Open the Shrine, that I may see my Saint—
Hail the World's Soul,—

His words are interrupted by the opening of the basket, which proves to contain only the person of Sir Credulous Easy, the "foolish Devonshire Knight." It is evident that, except for the sub-

¹ See, for example, John Genest, *Some Account of the English Stage, 1660-1830* (1832), I, 207, 210, 242-4, and 272; G. H. Nettleton, *English Drama of the Restoration and Eighteenth Century* (1914), p. 114; A. H. Thorndike, *English Comedy* (1929), pp. 309-313.

² *DNB.*, II, 130.

³ Montague Summers has briefly indicated the sources of *Sir Patient Fancy* in plays by Molière, Brome, and Wycherley (*The Works of Aphra Behn*, 1915, IV, 4-5). See also Sir Edmund Gosse, *op. cit.*, II, 130; Malcolm Elwin, *The Playgoer's Handbook to Restoration Drama* (1928), p. 66; A. H. Thorndike, *op. cit.*, p. 311.

stitution of *the* for *my* in the first line, Mrs. Behn has used the exact words of Jonson in order to heighten the lover's discomfiture at sight of Sir Credulous.

C. B. GRAHAM

The Ohio State University

AN EARLIER TEXT OF ADDISON'S ODE TO DR. HANNES

Since Guthkelch's edition of Addison's *Miscellaneous Works* in 1914 it has been generally known that most of Addison's Latin poems first appeared in *Examen Poeticum Duplex*, an anthology of Latin verse published by Richard Wellington in July 1698, seven months before their authorized appearance in the second volume of *Musarum Anglicanarum Analecta*. The manuscript acquired by Wellington contained earlier and often widely different versions of the poems, as can be seen from Guthkelch's collations. One poem, the ode to Dr. Hannes, Guthkelch failed to notice, probably because it was not signed with Addison's name and was concealed under the title *Ad Medicum et Poetam ingeniosum*. Since this text is also very different from the later version, it is given here complete. It will be noticed that Addison later added two new stanzas between stanzas three and four as here printed.

Ad Medicum et Poetam ingeniosum

O qui sonoro blandius *Orpheo*
Vocale ducis carmen, & exitu
Faeliciori luctuosis
Saepe animam revocas ab umbris.

Jam seu solutos in numerum pedes
Cogis, vel aegrum & vix animae tenax
Corpus tueris, seu cadaver
Lumninibus penetras acutis;

Opus relinquo: eripe Te morae,
Non semper aegris sedulus immine,
Nec caeteros omnes medendo
Ipse Tuam minuas salutem.

Frustra cruorem pulsibus incitis
Ebullientem pollice comprimis,
Attentus explorare venam
Quae febris exagitet tumentem.

Frustra liquores quot Chymica expedit
 Fornax, & error sanguinis, & vigor
 Innatus herbis Te fatigant:
 Serius aut citius sepulchro

Debemur omnes: vitaeque deseret
 Expulsa morbis corpus inhospitum,
 Lentumque spectabunt nepotes
 Reliquias animae cadaver.

Manes videbis Tu quoque Fabulas,
 Quos pauciores fecerit Ars Tua,
 Suumque victorem vicissim
 Subjiciet Libitina victrix.

Decurrit illi vita beatior,
 Quicumque luces non nimis anxius
 Reddit molestas, urgetve¹
 Sponte sua satis ingruentes.

At cui dierum lene fluentium
 Delectat ordo, vitaeque mutuis
 Foelix amicis, gaudiisque
 Innocuis bene temperata.

LEICESTER BRADNER

Brown University

THE DATE OF WORDSWORTH'S "THE BIRTH OF LOVE"

Wordsworth's translation of "L'Éducation de l'Amour," a poem attributed by Hutchinson to the Vicomte de Ségur, is not an important piece. It is of value, I should suppose, only for what it may suggest about his interests at the time he made it. The inability of editors to determine the time, however, has deprived it of even this secondary value.

It was first printed in *Poems: by Francis Wrangham, M. A.* The date on the title page of this book, the only cue to the date of Wordsworth's piece, is 1795. A reference in this book, however, to a division in the House of Commons on March 16, 1796, led to Mr. MacGillivray's revision of the date of composition of *The*

¹ Comparison with the later text shows that the printer carelessly omitted the word *curas* at the end of this line.

Borderers.¹ In attempting to corroborate this important new date, I came upon a review of Wrangham's *Poems* which settles the question raised by Mr. MacGillivray as to the time of their publication and incidentally reveals the time of Wordsworth's translation. Mr. MacGillivray noted that the Harvard College Library copy is signed "Southey 1799." Three years after receiving his own copy, Southey reviewed the poems in the first number of the *Annual Review*.² "The present volume," he there says, "though now first published has been printed eight years."³ We have long been familiar with its merits." In his description of the contents, he says

A version of a French poem by Mr. Wordsworth is inserted in the volume, and an imitation by Mr. Coleridge of a Hendecasyllable Ode to Miss Brunton. These translations were written when the authors were young men at the University, and we cannot but think that Mr. Wrangham has acted very reprehensibly in publishing them now.

There is no reason, I think, to doubt the accuracy of Southey's assertion. It is certain that Coleridge's two poems—his stanzas "To Miss Brunton" were included also—were written when he was "a young man at the University." They belong to his last term at Cambridge,⁴ in the fall of 1794, when, newly engaged to Sarah Fricker, he tried to forget Mary Evans, by courting Miss Brunton. It is possible, too, that Southey in his censure of Wrangham may have been prompted by Wordsworth himself, who, by that time having published the second edition of the *Lyrical Ballads*, would certainly not have wished to appear as the author of a piece so opposite in temper.

Thus the date of composition is before 1791; of printing, probably 1796; of publication, 1802. As an undergraduate poem by

¹ *MLN.*, XLIX (Feb., 1934), 104-11.

² I (1802), 655. This review is included in the list of "Contributions to Periodical Literature" in the Appendix to *The Life and Correspondence of Robert Southey*.

³ Eight years, that is, from 1795, the date on the title page, though certainly not the date of printing of most, if any, of the book, to 1803, the date of publication of the 1802 volume of the *Annual Review*.

⁴ They are dated 1794 by Campbell (pp. 30-31) and E. H. Coleridge (I, 66-67) on the evidence of letters to Southey and Wrangham; see *Letters of Samuel Taylor Coleridge*, I, 86-89, and *Unpublished Letters*, I, 25-29.

Wordsworth, "The Birth of Love" is almost unique. *An Evening Walk* was written during his first two long vacations, in 1788 and 1789;⁵ but Professor de Selincourt does not identify any other of the early poems with his undergraduate period. "Lines written while sailing in a boat" and "Remembrance of Collins" describe an appearance observed on the Cam, but a note-book used at Racedown shows that he was still at work on them in 1795-97.⁶ These poems all being serious in tone, moreover, "The Birth of Love" is the unique memento of those hours when he passed

From the remembrances of better things
And slipped into the ordinary works
Of careless youth, unburthened, unalarmed.

FRANCIS CHRISTENSEN

The University of Wisconsin

FONTANE ÜBER SEINE BALLADE *DIE JÜDIN*

Von Anfang April bis Ende September 1852 weilte der bald 33 jährige Fontane in England. In dieser Zeit, oder unmittelbar nach seiner Rückkehr in die Heimat, muss er seine Ballade "Die Jüdin" verfasst haben, die eine freie Übersetzung der altenglischen Ballade "The Jew's Daughter" ist. Diese befindet sich in der Percyschen Sammlung, aus der Fontane überhaupt reichhaltigen Stoff für seine Balladen gewann.¹ Sie behandelt eine Abart des Aberglaubens vom Menschenblutopfer, den Ritualmord, der schon von den Römern als Vorwand zu Christenverfolgungen benutzt wurde. Auf die Juden angewandt, wird danach behauptet, dass dieselben einer angeblichen Vorschrift des Talmuds folgend jährlich am Passahfest (gegen Ostern) ihrem Gotte Christenblut zum Opfer bringen müssen und zu diesem Zwecke Christenkinder zu sich ins Haus oder an eine einsame Stelle locken, um sie dann durch Blutentnahme zu töten. Da "Die Jüdin" in keiner Ausgabe der Gesammelten Werke Fontanes enthalten, und selbst bei Kennern vielfach unbekannt ist, ist ein kurzes résumé am Platze.

⁵ Ernest de Selincourt, *The Early Wordsworth* (The English Association Presidential Address, 1936), p. 27, note 9.

⁶ *Ibid.*

¹ *Reliques of Ancient English Poetry*, London, 1891, I, 55 ff.

In "Mirryland," das der Po durchfließt, wird ein ballspielendes Christenkind von einer "Judentochter" mit einem roten Apfel in ihr Haus gelockt und nach dem angeblichen Ritual geopfert. In "Blei gehüllt," "und ein silbernes Messer im Herzen," wird der Knabe dann in einen tiefen "Ziehbrunn" geworfen. Seine Mutter, Lady Anna, welche von der Messe nach Hause zurückkehrt, findet ihren Sohn "Wilm" nicht vor, läuft ahnungsvoll in die Judenvorstadt und wird schliesslich durch "eine Stimme im Wind" zum Ziehbrunnen geführt, aus dem der sterbende Sohn ihr sein letztes Lebewohl zuruft.

Aus den teilweise noch unveröffentlichten Protokollen des Berliner literarischen Vereins "Der Tunnel über der Spree," dem der junge Fontane neben verschiedenen literarischen und politischen Grössen der fünfziger Jahre angehörte, erfahren wir, dass "Die Jüdin" in der Versammlung vom 12. Dezember 1852 zum ersten Mal vom Verfasser vorgetragen wurde und zu "lebhafter Diskussion Veranlassung" gab; "das Endurteil hielt eine schwer zu bezeichnende Mitte zwischen Verwerflich und Sehr Gut."² Selbst Fontanes Freunde "Schenkendorf" (Tunnelname Bernhard von Lepels) und "Immermann" (Wilhelm von Merckel), unterstützt von "Collin" (Schuldirektor Dr. Sigmund Stern) und "Canalitto" (Maler Ewald), griffen Fontane heftig an, während sich für ihn nur "Lessing" (Dr. Franz Kugler) und "Anacreon" (Friedrich Eggers) einsetzten.

Im nächsten Jahre bereitete Fontane die Veröffentlichung eines "belletristischen Jahrbuches" vor, an dem die Mitglieder des Tunnels massgebend beteiligt waren. Die Tatsache, dass Fontanes Freund Franz Kugler, der Verfechter der "Jüdin" im Tunnel, Mitherausgeber des Buches war, erklärt auch, warum dieses Schmerzenskind Fontanes trotz des Sturmes im Tunnel in das 1854 erschienene und "Argo" benannte Jahrbuch aufgenommen wurde, das heute längst verschollen ist.³ Aber eine etwas versteckte,

² Carl Wegmann, *Theodor Fontane als Übersetzer englischer und schottischer Balladen*. Dissertation, Münster i. W., 1910, S. 57 ff. Wegmann wurde ausnahmsweise Einsicht in die Protokolle gestattet.

³ *Argo, Belletristisches Jahrbuch, herausgegeben von Theodor Fontane und Franz Kugler*. Katz, Dessau, 1854. S. 219. Ein Exemplar der "Argo," welches im rare book-room der Harper Memorial Library der Universität Chicago verwahrt wird, wurde mir durch die Freundlichkeit Prof. Archer Taylors zugänglich gemacht.

eigene Anmerkung Fontanes zur "Jüdin" auf Seite 234 der "Argo" verrät uns, was man ihr eigentlich vorwarf und warum Fontane mit der ihm eigentümlichen Zähigkeit sie beibehielt:

Über die dem dunkelsten Mittelalter angehörige Vorstellung, die dieser Ballade zu Grunde liegt, ist es überflüssig, hier Worte zu verlieren—sie ist längst als Erfindung eines blinden Fanatismus aufgedeckt. Aber auch der Aberglauben hat seine Poeten, und hier haben wir einen solchen. Ich gebe das Gedicht nicht um des Inhalts willen, sondern trotz desselben; ich gebe es überhaupt nur seiner poetischen Form und Darstellung halber, über deren Wert mir kein Zweifel obzuwalten scheint.

Der Stoff ist wahrscheinlich einer italienischen Erzählung entlehnt. Mirryland soll Mailand sein und der Umstand, dass letzteres am Etsch, nicht aber (wie der Balladenschreiber glaubt) am Po liegt, verschlägt wenig, da die alten Minstrels unter andrem auch schlechte Geographen waren.⁴ Das Original ("The Jew's Daughter") hat keinen Schluss; mit Hülfe jedoch einer naheliegenden Wendung (statt "... hinter Mirryland"—hab' ich übersetzt: "... über Mirryland, weit über ...") ist es mir geglückt, durch Hinweis auf den Himmel das Gedicht einfach und natürlich zum Abschluss zu bringen.⁵ Wer mich deshalb tadeln will,

⁴ Eine ungewollte Ironie liegt in diesem Satze; nicht nur die alten, auch die neuen Minstrels scheinen schlechte Geographen zu sein, wenn wir Fontane als deren Masstab ansehen. Mailand liegt zwar nicht am Po, aber noch viel weniger am Etsch, wie Fontane erklärt, sondern überhaupt an gar keinem grösseren natürlichen Flusslauf. Fontane hat diesen Irrtum von Pereys Kommentar übernommen. Beide denken wahrscheinlich an das Städtchen Meran am Etsch. Neuere Forschungen lehnen übrigens jede Verbindung der Ballade mit Mailand und Italien ab.

⁵ Die erwähnte Stelle im englischen Original heisst:

"And at the back o' Mirryland toun
Its thair we twa sall meet."

Fontanes entsprechende Schlussworte lauten:

("Geh heim, geh heim, lieb Mutter,
Kann länger nicht bei Dir stehn,)
Ueber Mirryland weitüber
Will ich Dich wiedersehn."

Herder hatte übersetzt:

"Daheim, da hinter Mirrylandstadt,
Komm' ich an Eure Seit'."

Werke, hrsg. v. Heinrich Kurz, Leipzig, Bibliogr. Institut, o. J. II, 191 ff. Bei Herders Übersetzung befindet sich folgende Anmerkung: "Ein gräulich schauerhaft Märchen, dessen Sage einst so vielen Juden oft Land und Leben gekostet."

vergegenwärtige sich meine Absicht: nicht *literarhistorisch* interessante Beiträge, sondern *Gedichte* liefern zu wollen.”⁶

Diese Erklärung scheint dem eher tolerant eingestellten deutschen Lesepublikum der fünfziger Jahre genügt zu haben. Langsam geriet die Ballade in Vergessenheit und verschwand schliesslich ganz aus Fontanes Werken. Grund und Zeitpunkt des Verschwindens versuchte Wegmann folgendermassen zu erklären:

Den düsteren, grausigen Charakter des englischen Originals, dem Herder sehr nahe kommt, hat Fontane künstlerisches Glätten und Feilen verwischt. Der Mord- und Nachtklang kommt bei ihm nicht zum Durchbruch, trotzdem keine wesentlichen Änderungen vorgenommen sind. Dass Fontane infolge dieser Schwäche die Ballade nicht mit in die Ausgaben seiner Gedichte aufgenommen hat, ist leicht erklärlich.”⁷

Wegmann irrt zweifach. Einmal übersieht er, dass Fontane die „Jüdin“ sowohl in seine Balladensammlung (1861) wie auch in die drei darauf folgenden Auflagen seiner Gedichte (1875, 1889, 1892) aufgenommen hat, während er vergleichsweise die gleichzeitig mit der „Jüdin“ in der „Argo“ abgedruckte Ballade „Edward, Edward“ bereits 1875 aus der 2. Auflage seiner „Gedichte“ wegliess. Dieses unmissverständliche Vertrauensvotum des sehr selbstkritischen Fontane für seine Ballade wird aber weiterhin noch durch die Anmerkung in der „Argo“ gestützt, welche klar erkennen lässt, dass Fontane nicht, wie Wegmann glaubt, die Ballade wegen ihrer künstlerischen Schwäche verdammt, sondern gerade wegen ihrer künstlerischen Vollendung beibehielt, trotz inhaltlicher Bedenken. Diese Bedenken mussten allerdings durch die Entwicklung der Zeitgeschichte noch verstärkt werden, denn die Ritualmordsage tauchte wieder auf und Ritualmordprozesse, besonders in den östlichen Ländern Europas, bildeten den Anlass zu schärfsten Diskussionen in der deutschen Öffentlichkeit. Erregte Auseinandersetzungen im Gefolge der unter der Anregung des Hofpredigers Adolf Stöcker machtvoll emporkommenden antisemitischen Bewegung erhitzen den Boden weiter, und noch erbitterter wurde der Kampf von beiden Seiten geführt, als 1892 der führende Antisemit Rektor Hermann Ahlwardt in den Reichstag gewählt wurde. Im selben Jahre machte nun dem Anschein nach

⁶ Die Sperrungen in der „Argo“ sind hier durch kursiven Satz angedeutet.

⁷ Wegmann, siehe oben.

ein mir noch unbekannter Freund Fontane darauf aufmerksam, dass die Ballade unter den gegebenen Umständen falsch verstanden und ausgelegt werden könnte. Genau vierzig Jahre nach der Entstehung der "Jüdin" erwiderte ihm Fontane durch den folgenden, bisher unveröffentlichten Brief:

Zillerthal (Schlesien)
Villa Gottschalk
19. Juni 92.

Hochgeehrter Herr und Freund.

Ich bin seit einem Vierteljahr krank und so wollen Sie gütigst die Kürze dieser Zeilen entschuldigen. Das mit der "Jüdin" ist ein alter Schaden,—schon vor länger als 40 Jahren war Dr. Löwenstein (ein Verwandter von Rudolf L.) dagegen; ich mochte es nicht fallen lassen, weil es ein Musterstück von Balladenton ist. Es stammt aus der berühmten Percy'schen Sammlung. Anno 50 war das alles nicht schlimm, heute liegt es anders und so verspreche ich Ihnen und dem Münchener Freunde die Ballade aus der nächsten Auflage wegzulassen.* Mehr ist nicht zu tun.

Mit besten Wünschen für Ihr Wohl, in vorzüglicher Erwartung

Th. Fontane.

Ein Hauch von Resignation liegt über dem Brief, den der 72 jährige Dichter aus seiner schlesischen Sommerfrische schreibt, ermattet unter der auf ihm seit dem Frühjahr 1892 lastenden schweren Grippe, auf die der erste Satz anspielt. Der von Fontane erwähnte Hauptwidersacher seiner Ballade "vor länger als 40 Jahren" ist kein anderer als der spätere Geheime Sanitätsrat Dr. Adolf Löwenstein, welcher nicht mit seinem ebenfalls im Briefe genannten Vetter Dr. Rudolf Löwenstein, damaligen Redakteur des berühmten politisch-satirischen Witzblattes "Kladderadatsch," verwechselt werden darf. Beide Löwensteins gehörten dem "Tunnel" an, Adolf als "Hufeland," Rudolf als "Spinoza." Seltsamerweise weist kein Wort in den Protokollen des Tunnels, soweit bekannt, auf die Opposition Adolf Löwensteins hin, während Fontane wiederum sich keines der in den Protokollen genannten Opponenten der "Jüdin" zu erinnern scheint. Hat Dr. Löwenstein möglicherweise Fontane seine Bedenken unter vier Augen mitgeteilt? Wie es auch sei, einmal mehr wird uns der Beweis geliefert, mit welcher Vorsicht wir autobiographische Einzelheiten in den Erinnerungen eines Dichters aufzunehmen haben. Klar

* Wer der Münchener Freund ist, war bisher noch nicht festzustellen.

geht dagegen aus dem Brief hervor, dass der alte, genau wie der junge, Fontane die "Jüdin" weiterhin für ein "Musterstück von Balladenton" hält, und lediglich durch die Entwicklung der Zeitgeschichte ("Anno 50 war das alles nicht schlimm, heute liegt es anders") zur Aufgabe seiner Dichtung geführt wird. Tatsächlich enthält weder die nicht lange vor seinem Tode erschienene nächste Auflage seiner Gedichte (1898) noch irgendeine spätere Auflage seiner Werke meines Wissens diese Ballade.

Gewiss konnte in den neunziger Jahren das Fallenlassen des einen oder anderen Werkes für den inzwischen bekannt gewordenen Fontane nicht mehr dieselbe Bedeutung haben wie für den jungen, um Anerkennung ringenden Dichter vierzig Jahre früher. Und doch scheinen sich in diesen wenigen Zeilen zwei für ihn charakteristische Eigenschaften wiederzuspiegeln: sein einsichtsvolles Mitgehen mit der Zeit, und die natürliche, vornehme Schlichtheit, mit der er sich von einer Ballade trennt, an der er vier Jahrzehnte lang festhielt.

HENRY H. REMAK

Indiana University

SCOTT AND CARDUCCI

Among Carducci's *Odi Barbare*, one of the most beautiful, and surely the most popular, is the one entitled "Alle Fonti del Clitumno." The Ode begins with the description of the idyllic picture of an Umbrian peasant family, which preserves in its rural ways the ancient traditions and customs of the race; follows an invocation to the god Clitumnus, the witness of the empire of three races—the Umbrian, the Etruscan and Roman—which were later fused together by their common worship of the local god, and fought together to repel the Punic threat when Hannibal invaded Italy and Clitumnus issued the war call resounding through the green Umbrian valleys:

— O tu che pasci i buoi presso Mevania
caliginosa,
e tu che i pruni colli ari a la sponda
del Nar sinistra, e tu che i boschi abbatti
sovra Spoleto verdi o ne la marzia
Todi fai nozze,

lascia il bue grasso tra le canne, lascia
 il torel fulvo a mezzo soleo, lascia
 ne l'inclinata quercia il cuneo, lascia
 la sposa a l'ara;
 e corri, corri, corri! con la seure
 corri e co' dardi, con la clava e l'asta!
 corri! minaccia gl'itali penati
 Annibal diro. —

The sources of the foregoing lines which Jeanroy¹ calls "d'une allure vraiment épique" have been variously indicated. Ferrari, in his *Commento*,² writes, "E la chiamata carducciana—forse reminiscenza da Virgilio nell' *Eneide*, VII, 691—è bella, alta, ispirata, . . . Il grido . . . ricorda i versi del Macaulay riprodotti in Opere, II, 474."³

The Virgilian hexameters referred to—

Hi Fescenninas acies, aequosque Faliscos;
 Hi Soractis habent arces, Flaviniacae arva,
 Et Cimini cum monte lacum, lucosque Capenos, —

do not seem to bear any too close resemblance to Carducci's lines. And Macaulay's passage is even harder to relate to Carducci's poem, except perhaps for the two lines in *Horatius*,

Unwatched along Clitumnus
 Grazes the milk-white steer.

Gandiglio³ suggests instead, as source of the whole passage, l. 511-522 of the VII Book of the *Eneid*,—the description of the peasants rushing to arms in answer to the summons of the Fury Alecto. But the principal point that the two summonses have in common, according to Gandiglio himself, is only that both are of supernatural origin.

One of Carducci's English translators, Emily A. Tribe, in a note in her *A selection from the poems of Giosuè Carducci*, suggests for comparison Canto IV of Scott's *The Lady of the Lake*.⁴

¹ Giosuè Carducci, *l'homme et le poète*, Paris, Alcan, 1911, p. 223.

² *Commento alle Odi Barbare di Giosuè Carducci*, Bologna, Zanichelli, 2nd ed. n. d. (1923), I, 77.

³ "Alle fonti del Clitumno," in *Rivista d'Italia*, Nov. 1909, XII, 715-749.

⁴ Tribe, E. A., *A selection from the poems of Giosuè Carducci*, London, Longmans, Green & Co., 1921, 71, note 6.

Perhaps Canto III, "The Gathering," is meant, for there one finds some suggestive lines, such as,

The herds without a keeper strayed,
The plow was in mid-furrow stayed. . . . ll. 334-5.

which might remind one of Carducci's

*lascia il bue grasso tra le canne, lascia
il torel fulvo a mezzo solco,* ll. 61-2.

and the bridal procession rudely interrupted by the herald of war, in l. 478-520, which might be taken as suggesting Carducci's concluding image of the bride at the altar.

But there is another poem by Scott which bears a far closer resemblance to Carducci's lines, though curiously enough it has been overlooked by commentators and English translators alike.⁵ In "The Gathering Song of Donald the Black," ll. 17-32, one finds some striking parallels in thought, in images, and in movement:

Leave untended the herd,
The flock without shelter;
Leave the corpse uninterred,
The bride at the altar;
Leave the deer, leave the steer,
Leave nets and barges:
Come with your fighting gear,
Broadswords and targes.
Come as the winds come, when
Forests are rended;
Come as the waves come, when
Navies are stranded:
Faster come, faster come,
Faster and faster,
Chief, vassal, page and groom,
Tenant and master.

The central thought is the same in both passages—a war call issued to the inhabitants of the countryside commanding them to leave their wonted pursuits, and to rush with their weapons—with some alterations due to the differences of time and place of the respective settings. The urgency of the call, suggested by the

⁵My good friend Mr. Eugene Cairo first called my attention to this poem.

repetition of the words "leave" and "come," finds its parallel in the repetition of "lascia" and "corri"; the "faster come, faster come—faster and faster" suggests the "e corri, corri, corri!" A striking parallel could be drawn between the images "leave untended the herd," "the bride at the altar," "leave the deer, leave the steer" and "lascia il bue grasso fra le canne," "lascia il torel fulvo," "la sposa a l'ara"; between "come with your fighting gear,—broadwords and targes" and "... con la scure—corri e co' dardi, con la clava e l'asta."

While we know that Carducci's knowledge of the English language was rather limited, we also know that he greatly admired English literature; it is not a rash assumption to believe that he—a poet—would be acquainted with some Anthology of English poetry which included Scott's poem, such as, let us say, Palgrave's *Golden Treasury*. In that case his great admiration for Scott, whom he calls "perhaps the greatest among modern narrators,"^a would have undoubtedly spurred him to struggle with a text which really does not require a terrific struggle to be understood. At any rate the resemblance between the two passages seems to be too striking to be dismissed as accidental.

JOSEPH ROSSI

The University of Wisconsin

REVIEWS

John Donne and the New Philosophy. By CHARLES MONROE COFFIN. New York: Columbia University Press, 1937. Pp. x + 311. \$3.50.

Nearly all modern studies of Donne have noted his keen interest in the new science which in his day was rapidly undermining the traditional Aristotelian conceptions of the physical world. Professor Coffin's book, however, is the first attempt at a full-length analysis and evaluation of the specific contribution of contemporary rather than medieval science to the development of Donne's mind and art. It seeks to trace the ideas introduced by the new philosophy—or more precisely, the new astronomy, since Mr. Coffin limits his discussion mainly to the one science—through

^a Carducci, *Opere* VII, 261.

Donne's poetry and prose, with much comment by way of elucidation of particular passages.

Mr. Coffin has set for himself a task overwhelming in its magnitude and complexity, for accurately to follow the play of Donne's sharp, intellectual fancy upon the scientific concepts of his day demands a profound and discriminating knowledge of the intricacies of both mediæval and Renaissance astronomical theories and of the associations they called up in the seventeenth-century mind. That the author has, on the whole, succeeded so well in his endeavor is a tribute to the high standard of scholarship which he has brought to this study. Particularly to be commended is the keen sense of proportion which prevents him from trying to fit Donne's ideas into arbitrary classifications or to proclaim him as the advocate of one world scheme against another on the basis of some figure or allusion introduced merely because it aptly suited Donne's immediate poetic purpose.

Whatever minor defects this book exhibits may be attributed to the shortcomings of Mr. Coffin's knowledge of Renaissance science, which lead, on occasion, to confusion in his exposition of astronomical concepts and to errors in his interpretation of certain passages in Donne's work. It is true that Mr. Coffin has read widely in the standard secondary works on the history of astronomy and is well acquainted with a number of typical Renaissance scientific books, so that as a rule his knowledge is adequate for his purpose. Certain exceptions, however, require notice.

In the first place, Mr. Coffin's lack of training in the mathematics of astronomy gives rise to a few errors in his explanations of the details of the different systems. That he does not fully understand the function of the epicycles is obvious when he speaks of the "epicycle rolling on the circumference of the larger circle" (p. 90 n.); no doubt he was misled by the diagrammatic representations of the solid eccentric spheres in the Renaissance books on the "theories of the planets." Again, his discussion of the precession of the equinoxes and the obliquity of the ecliptic (p. 136) reveals that he does not clearly comprehend the mathematical aspects of these phenomena. This is not an unimportant point, since it leads him into needless confusion in his exegesis of a passage from *The first Anniversary*. There are also occasional gaps in his knowledge of the history of astronomy and related sciences. He implies that Kepler and Galileo were acquainted with measurements recording the radius of the earth's orbit as some 95,000,000 miles (p. 108, and also p. 78). Such measurements were not made until the end of the seventeenth century; in Donne's time Copernican astronomers erroneously calculated the distance to the sun to be about one-twentieth of that figure. Although mistakes of this sort may not, at times, materially affect his argument, they do, in certain instances, cause him completely

to misapprehend Donne's meaning. A typical example is his treatment of the stanza from *A Valediction: forbidding mourning*:

Moving of th'earth brings harmes and feares,
Men reckon what it did and meant;
But trepidation of the speares,
Though greater farre, is innocent.

Mr. Coffin, in an involved commentary (pp. 97 ff.), interprets the reference to "moving of the earth" as a reflection of the most disturbing element in the Copernican theory, which Donne contrasts with the most complex motion of the old astronomy. But Donne is not so recondite as Mr. Coffin makes him out to be. He is referring here, not to the rotation of the earth, but to earthquakes. A glance at the Elizabethan treatises on earthquakes will illustrate the "harms and fears" they brought and how men were concerned with what they "did" and "meant" (i. e., whether they were natural phenomena or supernatural warnings from God). Donne contrasts the oscillating movement of the earthquake with another, far greater, oscillating movement, that of the eighth sphere (and the lower ones enclosed by it), which swung slowly back and forth while the extremities of its axis described small circles about two points in the concavity of the ninth sphere in a period of 7,000 years. It should be noted that the preceding stanza contains references to "tear-floods" and "sigh-tempests" (floods and tempests usually accompanied earthquakes), and that the following stanzas contrast the transitory love of "dull sublunary lovers" with quintessential, changeless love. In fact, the figures of the poem are all based upon the traditional cosmology.

Exception might also be taken to certain details in the commentary upon the *Elegy on Prince Henry* (pp. 111-12). Surely the reference to "the earth throwne lowest downe of all" relates to the scheme of the old cosmology and not to the new, in which the earth, as Donne remarks in *Ignatius his Conclave* and elsewhere, has been elevated to a higher position. Also, the allusion to a "slow pac'd star" (*The first Anniversary*, line 117) must apply to a comet or an imaginary planet beyond Saturn, and not, as Mr. Coffin suggests, to a new star. Nor can an argument for a later date for *Elegie XII. His parting from her* be soundly based upon the reference to the loss of the sphere of fire from the scheme of the sublunary world. Doubt of the existence of this fiery sphere was a commonplace of earlier astronomical doctrines, and is found in Copernicus, Digges, and many other writers. Furthermore, the "others" to whom Donne alludes in *Ignatius his Conclave* as changing and perverting Tycho Brahe's system—a question which puzzles Mr. Coffin—are those who introduced the notion of the rotation of the earth into Tycho's geo-heliocentric scheme. This modified Tychonic system became extremely popular in England

after Gilbert's *De Magnete* had offered apparent physical proof of the earth's rotation.

The foregoing criticisms indicate that Mr. Coffin's pioneering study has not said the final word on the influence of the new science on Donne's poetry. They are not intended, however, to detract from the solid merits of his useful book, which makes a genuine contribution to our understanding of Donne's art. But Donne is not so subtly obscure in his figures of speech as the author occasionally implies. Whenever Mr. Coffin's exegesis tends to become involved and abstruse, the student of Donne may feel reasonably confident that if he probes deeper into the history of Renaissance astronomical thought he will be rewarded with a simpler explanation of the poet's meaning.

FRANCIS R. JOHNSON

Stanford University

Current English, a Study of Present-Day Usages and Tendencies.

By ARTHUR G. KENNEDY. Boston: Ginn & Co., 1936. xiii + 737. \$3.00.

As the title implies, *Current English* differs from the usual textbook on the English language in subordinating historical development to an analysis of the pronunciation, spelling, vocabulary, inflection, and syntax of the language as it is to-day. An exception is Chapter v entitled Historical Backgrounds of English. Two of the best chapters discuss etymology: The Derivation of Words (ix) and The Modern English Vocabulary (x); but the object even here is to illustrate various types of derivation by grouping prefixes and suffixes according to languages, and to show by lists of words the many sources from which English has borrowed, rather than to trace the history of word-formation in English or the development of the English vocabulary. Detailed study of the history of single words is left to the student or teacher. Since few undergraduates have any linguistic knowledge of the older periods of English, there is a certain pedagogical advantage in analyzing present-day English without assuming much knowledge of its earlier history. But even Professor Kennedy's ingenuity has not always succeeded in avoiding the pitfalls inherent in this method. This is most apparent in the chapter on Pronunciation of English (vi), in which the sounds of English are discussed in order, with lists of examples and indication of the various combinations in which the sounds occur. Under long [i:] (p. 175), for example, when it is said that the vowel is long in *evil*, but short in *devil*, the student who does not know that [i:] was once [e:] might well wonder what vowel is meant. Similarly, when it is said (p. 177) that before certain consonant groups short [ɪ] is lengthened to [aɪ], as in *child*, *kind*,

the combination of historical information with present-day fact is an objectionable short-cut. Present length of vowel in *fiend* is confused with historical lengthening when the word (OE. *fēond*, ME. *fēnd*) is given together with *bind* as an example of lengthening before *-nd* (p. 193). Still more misleading is the illustration of the 'common process of diphthongization' by *Tuesday* (p. 197); historically the [ɪʊ] in *Tuesday* is older than the monophthong, as in *new* in the next paragraph, which is given as an example of 'simplification of diphthongs.' The lists in this chapter do not seem very useful to the elementary student, and hardly form a scientific analysis of value to the scholar.

The chapters on The Classification of Words (VIII) and Syntax (XI) give a clear and compact exposition of the main facts of English grammar. In general, Kennedy follows a conservative tradition; but he mentions such matters as the 'aspects' of the verb, and is never dogmatic on questions of good usage. His discussion of the verb-adverb combination is especially illuminating. The author's preface informs us that his book is intended to be both an elementary text-book in English "philology" and a hand-book for general reference. Though this double purpose is sometimes an advantage in the syntactical sections, elsewhere the attempt to include a great deal of material for reference and the tendency to give long lists of examples without any detailed illustration make for a certain lack of readability. Besides a word-index and a subject-index there is a concise index to questions of good usage. An excellent classified bibliography and a list of words for further study are valuable additions to the book.

Some inadequate, incorrect, or misleading statements are here noted. Pp. 14-5: the causes of linguistic change are discussed too superficially; the only cause of phonetic change specifically mentioned is the inexact imitation by children of their parents' speech. P. 73: the description of the tongue position of [ɑ:] is vague, and the diagrams on pp. 74, 75 imply that it is a low central vowel; only from the slightly different diagram on p. 167 could one deduce that [ɑ:] is a back vowel. Pp. 131: the paragraph on extant vernacular literature before 1066 mentions the great prose-writers Bede and Alcuin with Alfred and Ælfric in such a way as to suggest that we have original English prose by the two Latin writers. P. 138: one would not expect a linguist to say that the *Ancren Riwe* was written in southeastern England. P. 182: the first syllable of *woman* surely does not have [u:] in Standard English; [ʊ] is given only as a variant pronunciation. P. 184: *cursor* does not normally have the vowel of *boor*. P. 220: of the four words given in illustration of the tendency to add final [d] after [n], *kind* already had it in OE. (*ge*)*cynd*, and *round*, it should be mentioned, is the archaic *round* 'to whisper' from OE. *rūnian*. Pp. 460: *clothe-clad* should not be included in the list of words which have

undergone mutation in the present (*sell-sold*), but rather in the next group, which has vowel shortening in the preterite (*bereave-bereft*). P. 477: Kennedy justifies *myself* in 'He invited Smith and myself,' on the ground that *myself* is used to emphasize the speaker. But the chief reason, I believe, for the prevalence of this usage is that it easily resolves the dilemma of the speaker who vaguely feels that *me* is incorrect and hesitates to adopt the increasingly popular 'Smith and I'. Throughout the book (e.g. pp. 96, 123, 129, 136) Kennedy, who has elsewhere defended the use of *Anglo-Saxon* as a linguistic term, mistakenly to my mind, vacillates in almost haphazard fashion between *Anglo-Saxon* and *Old English*.

ROBERT J. MENNER

Yale University

The Literary Career of Sir Joshua Reynolds. By FREDERICK WHILEY HILLES, Fellow of Trumbull College and Assistant Professor of English at Yale University. New York: The Macmillan Company. Cambridge University Press. 1936. Pp. xx + 318. \$4.00.

The Poetry and Aesthetics of Erasmus Darwin. By JAMES VENABLE LOGAN. Princeton: Princeton University Press, 1936. Pp. viii + 162. \$2.00. (Princeton Studies in English, 15.)

In an attractive, remarkably well written and excellently documented book Professor Hilles deals with the literary Career of Sir Joshua Reynolds. His careful research supplies us with a great deal of new material regarding Reynolds's persistent and, on the whole, very successful efforts to hold his own in the literary world—an ambition that seems to have been nearer to his heart than his greatness as a painter. The popularity of his *Discourses* established his position as a writer but the nagging minds of later critics have been at pains to deprive him of at least some of the literary fame of which he was so proud. It has been doubted whether Reynolds was the real author of that work, and Professor Hilles performs a valuable service to criticism by making it quite clear that the attribution of the authorship of the *Discourses* to Johnson or Burke is unreasonable. There is perhaps even more merit in his examination of the sources of Reynolds's literary magnum opus and in his instructive comparison of many passages in it with their early drafts. We learn how anxious Sir Joshua was to display more learning than he was actually entitled to claim, and how Junius's *De Pictura Veterum* appears to have supplied him with most of the classical quotations found in his book, without his condescending to acknowl-

edge his indebtedness except in the case of obscure writers. We are also shown the reason for this behaviour. Painting lacked the prestige already attained by letters at that time, and Reynolds wished to appear as the intellectual equal of his celebrated fellow-members of The Club. Professor Hilles's examination of the various stages through which the matter collected in the *Discourses* passed throws much light on Reynolds's halting methods of composition. He made the utmost efforts to appear at his very best in his literary work and was grateful to his friends for the help they gave him in putting the finishing touches to his style. That he failed to acknowledge this assistance is another example of how jealous he was of his literary reputation: he was afraid he might impair it by admitting his debts to other writers.

The extent and nature of Sir Joshua's acquaintance with letters finds much careful consideration in the chapters devoted to him as a literary critic and to his library. What emerges from these chapters is that though he was not much of a scholar he was in his own way a lover of literature, hampered, it is true, by an inadequate early training but determined throughout his life to improve his mind by careful if not very wide reading. Other chapters show what contemporary recognition his literary labours found and how highly he valued that recognition. Several interesting pages deal with the personality of Reynolds's Italian translator Baretti, a typical Latin of his time, very pugnacious in his controversial writings. Here and elsewhere, especially in the descriptions of Reynolds's dealings with The Club as well as of the ups and downs of his career as President of the Royal Academy, we are given attractive glimpses of the social atmosphere of the times.

It is gratifying to be afforded this opportunity to study the great painter's personality from an angle which, though revealing many of his human weaknesses, gives us a deeper insight into that yearning for orthodox excellence that is so characteristic not merely of his writing but of his painting also.

Like Reynolds, Erasmus Darwin approached literature as an outsider, but from a different point of the compass. Each was of the eighteenth-century but Darwin's training in natural science as well as his vigorous, eccentric mind made him almost entirely unlike the author of the *Discourses*. Mr. Logan's treatise will hardly enable us to read Darwin's *Botanic Garden* with pleasure but it adds considerably to our understanding of the author's motives and methods. The careful, lucidly written account of that poet-doctor's aesthetic theories shows how eclectic his philosophy of art was but it also brings out with sufficient emphasis the few original features in Darwin's doctrines. Whatever the ultimate value of the doctor's theorizing, there is no doubt at all as to its springing from an energetic, interesting mind. Even his poetry is shown to be of much

greater interest than those judging it merely on the strength of their familiarity with its caricature in *The Loves of the Triangles* may feel prepared to admit. Politics had at least as much to do with Darwin's lapse into notoriety and ridicule as his literary failings. Moreover, he happened to write at a time when the tide of taste was already turning. On Mr. Logan's showing, he was by no means the least considerable of eighteenth-century didactic poets. The pictorial power of his verse commands respect, however great its lack of delicacy and emotional appeal may be. Mr. Logan's industry and zest have resulted in a readable, stimulating book.

*The University of Tartu,
Estonia*

ANTS ORAS

Ballad Opera. By EDMOND MCADOO GAGEY. (Columbia University Studies in English and Comparative Literature, No. 130.) New York: Columbia University Press, 1937. Pp. xii + 259. \$3.00.

In his *Ballad Opera*, Mr. Gagey has retraced much of the ground covered by W. E. Schultz in *Gay's Beggar's Opera* (1923). He has described some 125 ballad operas, grouped under six heads indicative of their subject matter or purposes. The general method of treatment is to give information about the production, to abstract the main action, and to indicate the presence of topical allusions or of satire. The resulting descriptive list of ballad operas is useful, as it is considerably more detailed than Schultz's corresponding enumeration of the successors of *The Beggar's Opera*. Preceding this main portion of the study are four introductory chapters that present the definition of the type, indicate something of its origins, describe and comment upon *The Beggar's Opera* and *Polly*, and suggest other English and Continental influences. The bibliography contains lists of ballad operas, published and unpublished. About 120 titles of published operas appear; of these Schultz had listed 103 in his Appendix I, and the rest are found in Allardyce Nicoll's hand-lists. Except for the detailed descriptions of the operas, this study adds to our knowledge of the subject little that cannot be gained from Schultz, Nicoll, and the *Biographia Dramatica*. Mr. Gagey has suggested interesting influences of the French *comédie en vaudevilles* upon English ballad opera, he has found that the author of *The Stage Mutineers* is Edward Phillips, and he has, sensibly, questioned the attribution of *The Court Legacy* to Mrs. Manley, who died nine years before the piece was performed.

The difficulty of defining ballad opera is apparent throughout, and the author repeatedly describes works that he says are not ex-

amples of the type and therefore, one might suppose, had better be ignored. He also finds it hard to make up his mind whether contemporaneous designations are to be regarded as adequate reasons for the inclusion of individual pieces. Thus he says, of Carey's *The Contrivances*, "Technically, . . . the music rules the piece out of the category of strict ballad opera, but . . . his contemporaries all speak of *The Contrivances* as a ballad farce." (It is called a "ballad opera" in the 1743 edition of Carey's *Dramatick Works*.) And in his last chapter the author is still fumbling with his definition:

If such pieces as the two preceding [Dodsley's *Sir John Cockle at Court* and *The Blind Beggar of Bethnal Green*] are not ballad operas, what may they properly be called? Carey's farces, even though he composed his own music, at least looked like ballad operas. Both the songs and the dialogue adhered to the general formula of the type, and Carey's airs were themselves frequently borrowed for other ballad plays. Dodsley's musical pieces and others—coming in the late 1730s when ballad opera was no longer the fashion—mark rather a degeneration of the form.

This confusion indicates the inconclusive nature of the treatment of larger phases and implications of the study.

Furthermore it seems unnecessary to find in Dodsley's pieces evidence of the degeneration of a type that, as Mr. Gagey indicates, had run a fairly steady downward course in excellence and in popularity since the original example. The truth appears to be that the growing popularity of musical entertainment after *The Beggar's Opera* led to the adoption of many of the features of that type into the pantomimes, and to the introduction of the burletta into England and its adaptation to local conditions. From this form was developed a new variety of native, original comic opera, which shared the characteristics of both ballad opera and burletta. Such are the operas of the sixties and seventies as written by Bickerstaffe, Arne, Sheridan, and Charles Dibdin. Nor had the better examples of the earlier type lost their appeal, as is shown by the continuance as afterpieces of the ballad operas of Fielding, Carey, Coffey, and Cibber,—frequently given "with alterations and additions," but offered until afterpieces were abandoned.

If space permitted, comment might be made upon numerous minor inaccuracies and upon the failure to acknowledge indebtedness to Schultz as often or as specifically as might be. Moreover, recent studies of related or supporting subjects are ignored. For example, there is no mention of Dane F. Smith's *Plays about the Theatre in England* (whatever may be its worth) or of R. P. Bond's *English Burlesque Poetry*, which might have contributed the support of parallel developments in non-dramatic verse. Except for the inclusion of explanatory matter on politics and social conditions (drawn from very limited sources), the topic has been so completely isolated that its treatment results in a discourse upon details—sometimes futile and often irrelevant. On the whole, the

present study would have been more useful, more significant, and less a duplication of the work of Schultz, if it had more clearly related ballad opera to other forms of theatrical entertainment and to other modes of expression common in its time.

DOUGALD MACMILLAN

The University of North Carolina

Jakob Wassermann. Bild, Kampf und Werk. VON MARTA KARLWEIS. Mit einem Geleitwort von THOMAS MANN. Amsterdam: Querido, 1935. Pp. 472.

In writing about her husband, Frau Marta Karlweis Wassermann's intention was neither to present a connected history of his life nor a detailed analysis of his numerous works, but rather to portray the plan and structure of his life. Her avowed aim was to trace the change of his attitude toward the world, and to depict the development of his art from the standpoint of form, structure and content. She desired to follow the course of a man who was at first driven to write purely by a creative impulse, but who subsequently became imbued with the zeal of a prophet, teaching and influencing others through the medium of his writings, and motivated by the burning conviction that the world must be transformed. To that end she drew as far as possible on Wassermann's works, letters and diaries. The presentation is not strictly chronological; the choice of biographical details as well as of works analyzed was determined by their importance to the trends of development under consideration.

There are many references to the novelist's readings in the natural sciences, psychology, medicine, law, memoirs, correspondence, biography and belles lettres. Included among the authors read by Wassermann, together with his comments on some of them, are numerous leading Russian, English, French and German novelists. Reference is made to his relations to Busoni and such contemporary German authors as Hofmannsthal, Thomas Mann, Schnitzler, Hesse, Döblin, Stehr and Dehmel.

The diaries present a faithful, moving picture of Wassermann's mental anguish and doubts during the World War, his comments on the deplorable inefficiency of Austrian bureaucracy, his thwarted desires to enlist, his conclusion that the war was a result of the capitalistic system, his despondence at seeing the world out of joint, and his prophecy that revolutions would follow in the wake of the conflict. In the early days of the war, just after the fall of Liège, Wassermann wrote: "Ich sehe einen grossen Sieg Deutschlands und des Deutschtums voraus. Deutschland wird Weltmacht.

Gott schütze uns dann nur vor Übermut!" (p. 244). It is noteworthy that during his travels in Switzerland in 1930 he characterized democracy as the one form of government which seemed to guarantee respect for the dignity of the individual.

A large portion of the book deals with Wassermann's struggle with technique, form and style. The weakness of his early unpublished autobiographical novel, *Engelhart Ratgeber*, is ascribed to ineptitude in matters of form. Realizing this, he diligently studied narrative art, its structure and technique. *Das Gänsemännchen*, says Frau Wassermann, represents the high point of structural achievement in his works. Yet after all his striving for technical perfection, the form of this novel no longer satisfied him; the looser structure ("die gebrochene, sozusagen offene Form") of *Wahnschaffe* seemed like a pleasing revelation to him. Henceforth ideas and the growing desire to instruct, to aid and transform humankind gained the ascendancy over the striving for formal excellence. According to Frau Wassermann his later works are marked by movement, flux and a plethora of content. Prompted by the will to interpret, move, teach and uplift, the zealous novelist now frequently addressed his readers directly. His desire to carry conviction led him to write much as he would speak, a tendency which is particularly noticeable in the Maurizius trilogy.

The accounts of numerous revisions of some of Wassermann's works give convincing evidence of his prolonged struggle for formal excellence. *Adam Urbas* was revised nineteen times, *Ulrike Woytich* was begun anew thirteen times, the first fifty pages of *Der Fall Maurizius* were written twenty-two times. The author's habits of work, his endeavor to command the muse, his industry, self-discipline and regular daily routine in later years are graphically portrayed. It is of interest that his writing of "Novellen" was prompted to a considerable extent by the desire to develop unity, greater clarity and more careful technique.

Wassermann is described as distrustful of rationalism and hostile to it, as being interested primarily in the realm of instincts and of the unconscious, and as unfriendly to abstractions.

Limitations of space forbid detailed review of Wassermann's ideals as an author, his mode of composition, analyses of his characters, the influence of his friend and counselor Moritz Heimann, the pronounced biographical element in his writings, the characterization of the man Wassermann, his temperament and his relation to Jewry.

Frau Wassermann has written about her husband with commendable restraint, marked delicacy, and an awareness of his capacities as well as his limitations. As a result of the arrangement of material, with its combination of biographical and critical elements, lines of development are frequently interrupted. Since the sequence is not strictly chronological, more frequent reference to

dates in terms of years would help to clarify the presentation. Unfortunately the volume lacks both a table of contents and an index. The absence of the latter means a distinct loss in view of the numerous, scattered references to Wassermann's works. The style is pleasing, clear, direct and unaffected. This book is a very important contribution to the critical and biographical study of Wassermann.

JOHN C. BLANKENAGEL

Wesleyan University

Briefe aus den Jahren 1914 bis 1921, von RAINER MARIA RILKE.
Herausgegeben von RUTH SIEBER-RILKE und CARL SIEBER.
Leipzig: Insel-Verlag, 1937. Pp. 421.

The new volume of Rilke's letters, the sixth in the series published by the Insel-Verlag, closes the gap between the years 1914 and 1921. These letters portray the poet's experiences and suffering during the World War, reveal his attitude toward intellectual and spiritual developments of the post-war period, and reflect his striving for concentration as well as the sadly patient longing for a renewal of his poetic productivity.

Included in the volume are fourteen pages of annotations and an index of recipients of letters. The editors have made no comment on their choice of letters for this period nor on the number of letters excluded from publication. No information is given about the location or ownership of the originals. There is no list of places and dates of residence of the poet, such as is to be found in the volume for the years from 1907 to 1914. The notes do not disclose the identity of three recipients whose names are indicated merely by initials.

One hundred five of the one hundred fifty-one letters were written to women. This marked difference and the spontaneous tone of numerous letters to women point to the conclusion that the frail, sensitive poet found it easier to unburden himself before women. Rilke himself comments: "Männer [haben] selten einen vertraulichen Anschluss an mich gesucht" (p. 192).

Rilke's letters reveal his growing disillusionment during the World War with its mounting deceit, folly, confusion, exploitation, greed, destructiveness and inhumanity. For the poet those troubled years meant a veritable interruption of life and creativeness. As an intellectual he was opposed to the revolution which followed in the wake of the war, for he was convinced that changes of abiding value come about slowly and almost imperceptibly. In spite of wide reading his inner life seemed barren during these years, and human existence appeared devoid of meaning. His sensibilities seemed blunted; again and again he wrote that he felt confused,

congealed, apathetic, dull and hopeless, that even nature had lost her magic appeal.

Fundamentally, Rilke's suffering in this period grew out of his lack of creative productivity. The letters abound in references to the desire for a quiet retreat, for solitude and reposeful conditions propitious to writing. His inability to command the muse, his dependence on physical surroundings, atmosphere, seclusion and mood for calm concentration are voiced repeatedly. Without a home, he felt adrift and at the mercy of chance circumstance. His difficulties are summed up as follows: "Es ist so schwer, sich zu entschliessen, weil es sich ja, ich weiss, um die Gewinnung eines inneren Aufenthaltes handelt, nur dass ein Impressionabler, wie ich, immer wieder annimmt, der rechte äussere könnte dem inneren Zustand aufhelfen" (p. 72).

A melancholy note of resignation prevails, a wistful feeling that ultimately his muse will speak again, and a conviction that it is useless to try to force himself to write. In such barren periods his voluminous correspondence became a means of developing a chastened, cultivated, refined prose style. These letters are invaluable to the student of Rilke because of their high literary merit, their important biographical content, and the insight they afford into the poet's character, temperament, ideals, aspirations and friendships. They constitute an essential part of the author's literary achievement.

JOHN C. BLANKENAGEL

Wesleyan University

Die Philosophie der unendlichen Landschaft, von HELMUT REHDER.

Halle: M. Niemeyer, 1932. Pp. vi + 228.

We see in Helmut Rehder's book a strongly constructive mind at work. His chief idea is to show how romanticism strives to comprehend the world not through knowledge but through speculation and how the infinite occupies more and more the central position in all philosophical thought. To reach this climax of German liberalism, Rehder stresses the everlasting struggle of the German spirit for balance and equilibrium of life in the seventeenth, eighteenth and of the beginning nineteenth century. He investigates the individual pattern of periods, its structural laws, its variations and its parallels. He shows the changes and the inter-relationship of periods and categories of forces and how they are reflected in the atomistic, esthetic, idyllic and infinite aspects of the literary conception of the landscape.

Rehder contrasts sharply the sober morality of the eighteenth century with the imperial majesty of the seventeenth as it is displayed in a wealth of baroque symbols. The period of *Aufklärung*

contributes a new enlightened conception of mythology but without any imaginative enjoyment. The marked moral individualism and the rationalistic mode of thought prevent a creative reaction toward nature. Manifestations of nature are regarded soberly and unemotionally as "Gegenstand des Wissens" (p. 15). Rationalistic metaphysics involve continually an absolute dualism between mind and nature, thought and perception. And it must be remembered that even the most significant examples of *Naturvergötterung* are based on reflection and have little to do with genuine feeling.

He gives objective evidence for the various stages of transition to romanticism, for the shift of emphasis in the philosophical interpretation from the moral to the neglected esthetics, from the intellectual recognition of the sublime to the vital experiencing of the divine beauty. Of particular significance is Rehder's chapter "Die Landschaft im naturalistischen Idealismus" which shows romanticism entering into a second period of literary existence, attaining a synthesis of the spiritual and natural principle (p. 206), a synthesis impossible for the metaphysician of the first romantic school who seeks transcendental beauty and thereby loses sight of the immanent value of the phenomenon of nature.

The most illuminating commentary upon the subject indeed is the final turn of Rehder's book to the twenties of the century. It shows that romanticism gradually changed from an esoteric ideology to a worldly one, as Rehder puts it: "eine wissende Umkehr vor dem Unendlichen" (p. 195). As a matter of fact the age of German idealism has come to an end. The spirit of the nineteenth century was already at work and transformed calmly the search for the infinite (*Unendlichkeitsstreben*) into scientific investigation, into devotion for the objects of reality. The history of man's spiritual struggle with God, nature, the senses and reason expressed in wise worship of *Idee* and *Wirklichkeit* seems to come down to the civil simplicity of a gentleman's credo: "Bescheidung auf eine sinnvolle Lebensführung in gegebenen Schranken" (p. 196). Life, the moving and changing substance of being, is grasped in the relations of unique wholeness. Romanticism converted into well-balanced urbanity is the keynote of the nineteenth century.

Helmut Rehder brilliantly presents a comprehensive analysis of all the facts determining an historic situation. His conclusions are based on a study of the character of an era manifested in its poets, painters, investigators and philosophers and go far beyond a set of definitions and general principles derived from the analysis of a limited field of literature alone. They lead to a richer and deeper knowledge of thought and form in letters and in arts.

MARIANNE THALMANN

Wellesley College

Modern German Prose Usage. By W. WITTE. London: Methuen & Co., 1937. Pp. xii, 167. 5s.

In the introduction the author explains that the term "recent" or "modern" was used as about synonymous with "post-War," and he claims to have found his examples in "reasonably representative" post-War prose. The bibliography bears out this claim although some of the dates are far from correct. Quite a few books are of outspoken expressionistic tinge, yet the author wants it to be understood that he is "concerned with usage, not with affectation of literary cliques" (p. 24).

The chapter on vocabulary contains valuable observations and critical remarks. Many a new word compound is listed, and for some striking novelties credit is given to impressionism and its search for the exact shade and flavor of a word. Despite the wealth of material the author was able to muster, one misses a general perspective. In the introduction reference was made to contemporary forces, such as our mode of living, our restlessness, the quick changes and the speed of our life in general, all of which may have had a decisive effect on our languages. Witte, however, never attempts to apply this introductory outline to his specific findings. Have such words—to cite only a few cases—as *Füllhalter* (for *Füllfederhalter*), *Flugkarte* (for *Flugzeugfahrkarte* or *Flugzeugflugkarte*), *Kraftrad* (for *Motorrad* or *Motorfahrrad*), developed in advertisements, are they indicative of a tendency toward conciseness, or are they merely the creation of purists? Has tourist traffic anything to do with the use of the word *Travelers Scheck* beside the good German *Reisescheck*? What is the significance of such neologisms as *Kleinkind*, *Kleinschreibmaschine*, *Kleinwohnung* (with or without corresponding opposites)? Is the prefix *klein-* about to take the place of the suffixes *-chen* and *-lein*?

In the chapter on syntax the author is primarily concerned with freer word order, i. e. word order in an independent sentence in which "the grammatically important word of the predicate (participle, infinitive, separable prefix, predicate adjective or noun) is followed by modifiers that would otherwise have preceded it." These so-called 'irregularities' are constantly used in the spoken language. Many other recent deviations from the 'rules' are likewise directly influenced by the standards set by spoken German.

In the discussion of the use of the subjunctive one misses a word or two on the form of *Erlebte Rede* which has made strong inroads into the territory formerly held by indicative and subjunctive. This form of speech, with its short way of expressing words and thoughts, has become general after the war and may also be found in the spoken language nowadays.

One will often disagree with the author when he interprets examples in the section on 'Tense.' It is true enough, as the author

puts it, that "the present perfect and past imperfect are often used indiscriminately in prose." But in setting one tense against the other in one and the same sentence, a writer does more than just slight the rules.

"Modern German Prose Usage" is an interesting study of the present trends in the German language. It can be read by teachers and students to great advantage. To be a good guide it lacks important features: it is not complete enough to answer many questions; it has no lists or tables; it has no index of new words or word formations, and as the discussion of words comprises almost one half of the book, this is a rather serious fault indeed.

WERNER NEUSE

Middlebury College

Balzac avant la Comédie Humaine (1818-1829). Contribution à l'étude de la genèse de son œuvre. By A. PRIOULT. Paris: Librairie Georges Courville, 1936. Pp. xx + 484.

Sténie ou les Erreurs philosophiques. Texte inédit établi par A. Prioult. By HONORÉ DE BALZAC. Paris: Librairie Georges Courville, 1936. Pp. xxxix + 256.

The farther we penetrate the Human Comedy, the more confirmed we become of its progressive construction, and the more anxiously we desire to investigate its genesis. In his principal thesis M. Prioult has made such a study: a presentation of many anterior formations, including the cheaper alloy; the literary development of a demiurge rather than a creator *ex nihilo*, who borrowed ideas, figures, plots from the memoir writers, the anecdotal works, the *petits conteurs* and penny-dreadfuls, set them down in manuscripts which were shelved before publication, or were published under pseudonyms. But they were never forgotten; and on many occasions these youthful memories and imitations of Jouy's famous *Hermite*, of *Le Père Lantimèche* or *Le Compère Mathieu*, of Faublas, Vidocq, Melmoth and Udolpho were again utilized to strengthen (or to weaken) the cement with which the Human Comedy was bound. We discover the deposits which are crystallized about Balzac's first novels, and the very first—a philosophic effusion in epistolary form called *Sténie*—M. Prioult has published with elaborate commentary as his supplementary thesis. We view the extent of Balzac's collaborations: with the hack-writer, Le Poitevin de l'Égreville, and with Horace Raison for his *Codes*. We learn the existence of certain hitherto unknown Balzacian products such as *Le Mulâtre* ("par Mme Aurore Cloteaux"), *Le Corrupteur* ("par A. de Viellerglé"); and, finally, the ill-assorted

ingredients of the Saint-Aubin mediocrities are weighed with respect to their dosage of Byron, Scott, Godwin, Maturin, Lavater, or Cooper. M. Prioult brings his volume to a close with thoroughly convincing defense of the *Physiologie du mariage* (1829), wherein he feels that Balzac attained his literary maturity and was in full possession of the principal themes which he could expand later in the Human Comedy: arguments which tend to discount the importance of *Le Dernier Chouan* (and the influence of Scott) as revealing a more decisive progress in the novelist's talent.

One of the most interesting portions of M. Prioult's work is occupied with the evaluation of the curious pre-original form of the *Physiologie du mariage*, an unfinished but printed version, dating most likely from 1823, which was discovered years ago by Marcel Bouteron, bound under one cover with a certain *Histoire de la rage*, the latter from the pen of Balzac's father. It is to be hoped that some day this unusual text will be given a wider circulation. That it was largely inspired by the eccentric autodidact, Bernard-François Balzac, there can be no doubt; and that this inspiration came largely through the medium of *Tristram Shandy* is of great interest, especially when we compare the earlier with the later and more Rabelaisian version; but here, as unfortunately elsewhere, M. Prioult indulges in a great many hypotheses which are suggestive, but often far from conclusive: for example, that Balzac's readings in Sterne furnished him not only the fundamental ideas for this early physiology, but also the anecdotes, the irony, the humour, the very tone of the work.

A host of major and minor prophets (whom M. Prioult acknowledges) have already contributed to the study of the genesis of Balzac's fiction,¹ and it must be confessed that the author of the present study has had to repeat and rework a great deal of their material. Furthermore, his apparent distrust of anything written in English has led him to omit all references to certain American studies from which he might have derived much information.² He is familiar with (and occasionally quotes) the American edition of Balzac's *Letters to his Family*, yet the majority of his citations are made

¹ A. Le Breton, *Balzac, l'homme et l'œuvre*, 1905; Pietro Toldo, "Rabelais et Honoré de Balzac," *Revue des études rabelaisiennes*, 1905, III, 117-137; L.-J. Arrigon, *Les Débuts littéraires d'Honoré de Balzac*, 1924; F. Baldensperger, *Orientations étrangères chez Honoré de Balzac*, 1927; P. Barrière, *Honoré de Balzac et la tradition littéraire classique*, 1928, and *Les Romans de jeunesse d'Honoré de Balzac*, 1928; P. Ronaï, *Autour des romans de jeunesse d'Honoré de Balzac*, 1930.

² E. Preston Dargan, "Scott and the French Romantics," *PMLA*, 1934, XLIX, 599-629; H. J. Garnand, *The Influence of Walter Scott on the Works of Balzac*, 1926 (untrustworthy, but should have been listed in his bibliography); G. M. Fess, *The Correspondence of Physical and Material Factors with Character in Balzac*, 1924; "A Source for Balzac's Determinism" [Dessaignes], *PMLA*, 1935, L, 1186-1190; J. E. Wenger, "Balzac's Notes for an Unwritten Historical Novel," *Mod. Phil.*, 1934, XXXII, 185-191.

from the unreliable volume of general correspondence (Calmann-Lévy, Vol. xxiv, 1876), which sometimes leads him into error. For example (p. 300), he cites a passage to attest B.-F. Balzac's interest in China which was transmitted to his son; but the passage quoted is a forgery. Again (p. 301), the phrase: "le petit anti-Cornaro de père Dablin," cited not from the old *Correspondance* but from an article which corrected many of its discrepancies,³ offers M. Prioult the opportunity to discover and to comment upon a certain *Louis Cornaro*; but the correct phrase in the *Letters to his Family* reads: "le petit anti-cornard de père Dablin!" Errors of such nature are not infrequent in the course of M. Prioult's over-zealous search for sources. Under the guidance of so stable a master as Fernand Baldensperger he has considered many "weightier matters of the laws"; at times his other guides have blinded him, and we feel the straining at a gnat.

WALTER SCOTT HASTINGS

Princeton University

Le Jeune Edgar Quinet ou l'Aventure d'un Enthousiaste. Par HENRI TRONCHON. Paris: Les Belles Lettres, 1937. Pp. viii + 409. (Pub. de la Faculté des Lettres de Strasbourg, 2e série, Vol. xv.)

The first important work of Edgar Quinet to bring him favorably to the notice of his contemporaries was his translation of Herder.¹ M. T. gives the circumstances surrounding what he calls Quinet's enthusiastic "aventure." The title might lead one to expect something different and more interesting than the story he tells of Quinet's use of an English translation of Herder rather than the original German. The real contribution of this volume is to be found in the chapters devoted to the study of Herder's vogue in England, which is a supplement to the authoritative study by M. T. entitled: *La Fortune Intellectuelle de Herder en France.*² The book is divided into four parts: I (pp. 1-18) bears the heading "Weimar-Paris via Londres"; II (pp. 19-286) deals with the interest in Herder in England and North America and constitutes the major portion of the book; III (pp. 287-352) compares the English and French translations; IV (pp. 355-393) studies the changes made by Quinet in 1857 in the translation he had made 30 years earlier.

³ W. S. Hastings, "A Commentary on Certain Published Letters of Honoré de Balzac," *Mod. Phil.*, 1932, XXIX, 437-458. M. Prioult quotes from a translation of this article made for the *Revue bleue*.

¹ Published at Strasbourg and Paris in 3 volumes (1825-27). Quinet was born in 1803, the year of Herder's death.

² In this exhaustive investigation of the subject, published in 1920, M. T. takes up the period preceding the appearance of Quinet's translation.

It would seem to be M. T.'s implicit purpose to bring attention to Churchill³ and the other English disciples of Herder and to have them share in the credit usually given to Quinet for introducing Herder into France. His keen interest in this fine example of English men of letters acting as intermediaries between the French and the English will be shared by other comparatists. No one can doubt thereafter, thanks to the painstaking efforts of M. T., that Quinet used Churchill and not Herder for his translation.⁴ This fact is interesting, although the practice was not uncommon at the time. However, this fact is not new⁵ and M. T. is the first to admit it. As to the extent of Quinet's rôle in familiarizing the French with Herder or as to French opinion of him, nothing is said. In only one sentence of the brief conclusion (pp. 285-6) do we learn that Herder was not justly appreciated or well-known in England, France, and America until 1880. The author's main theme, then, is that Quinet was really a translator of Churchill and a poor one at that. He writes:

Même quand il ne cherche pas à rendre plus oratoire le Herder de Churchill, Quinet ne se fait guère scrupule de suivre l'usage établi: il affaiblit, il omet, il est souvent inexact, il enjolive, et il accentue, souvent beaucoup plus que de raison, parfois non sans quelque arrière-pensée . . . il aime foncer les tons: emphase encore et toujours (pp. 316, 321).

We may well believe with M. T. that Churchill was linguistically better qualified to render the meaning of Herder's text. Unfortunately, no further conclusions are drawn or attempted. The matter, therefore, does not appear to merit all the emphasis given to it. Quinet may be less than a faithful and impeccable translator, but he did reveal the author of *Ideen* to France and his work was discussed and applauded whereas Churchill's work was unknown and remains, in fact, *introuvable*. (M. T., in his preface, recounts that he had to postpone publishing the present volume twenty years because of the difficulty of obtaining a copy of Churchill). It has not been shown that Quinet first discovered Herder through the English translation⁶ but rather that he utilized it because of his faulty knowledge of German. Nor has M. T. properly appreciated the extraordinary accomplishment of Quinet, who undertook his task knowing scarcely any German and very little English (cf. p. 290). For students of Herder, this volume will be of

³ T. O. Churchill, "Outlines of a Philosophy of History of Man," London, 1800, 2 vols.

⁴ Without answering his own question explicitly, M. T. entitles one chapter (pp. 344-51): "Quinet n'a-t-il donc jamais consulté Herder?"

⁵ Cf. O. Wenderoth, "Der junge Quinet und seine Übersetzung von Herders 'Ideen'" in *Romanische Forschungen*, XXII (1908), 348.

⁶ On p. 286 M. T. says: "Enivré qu'il était d'avoir découvert, pensait-il, une œuvre, un homme, une âme, Quinet semble n'avoir rien soupçonné de tout ce qu'avait Churchill, après Churchill, on avait connu, pressenti, pensé de Herder en pays de langue anglaise."

great value, especially part II dealing with his vogue in England. It is regrettable that M. T., who is so qualified to do it, did not treat this subject separately and more extensively. There is no mention, for instance, of Browning's debt to Herder; and the section devoted to Herder in North America, based almost exclusively on the articles of Larned, should have been omitted or treated in greater detail.

MAURICE CHAZIN

The College of the City of New York

A Contribution to the Study of the Descriptive Technique of Jean-Jacques Rousseau. By MARGARET LOUISE BUCHNER. Baltimore: The Johns Hopkins Press, 1937. Pp. 184. \$1.25. (The Johns Hopkins Studies in Romance Literatures and Languages, xxx.)

Les titres des différents chapitres de ce travail sont assez peu révélateurs—comme d'ailleurs le titre général. Et tout en reconnaissant la somme de travail considérable que représente cette étude on ne saisit peut-être pas toujours assez bien la cohérence du tout. Le chap. I, "The Predecessors of Rousseau," ne fait pas assez sentir en quoi les descriptions des Prédécesseurs vont différer de celles de Rousseau—d'autant plus que Mlle Buchner est d'accord avec Rice que Rousseau a senti la nature autrement, disons plus profondément que ceux qui sont venus avant lui, mais qu'il s'est servi de la palette classique encore et qu'il faudra en venir à Bern. de Saint-Pierre et Chateaubriand pour renouveler le style descriptif. Deuxième chapitre, "The Theory of Sensationalism and its aesthetic applications": Le but de la thèse, dit l'Introduction, est d'indiquer dans certains morceaux de Rousseau "la fréquence des notations sensorielles." Mlle B. cherchera alors à définir d'abord ce qui aurait dû donner au style de R. quelque chose de spécial dans le style descriptif, c'est à dire ses relations avec les Encyclopédistes dans ses années de formation littéraire. Elle expose donc la doctrine sensualiste (elle l'appelle indifféremment "sensationalisme" ou "sensualisme," le second est en somme plus exact), tantôt chez Condillac avec sa statue, chez Locke, dans l'Encyclopédie; elle est fort généreuse dans cette exposition; elle consacre même de nombreuses pages aux discussions de Diderot sur les rapports de la musique, de la poésie et de la peinture, sur "l'anatomie métaphysique des sens," sur l'orgue des couleurs du Père Castel. Au chapitre III "Nature as Rousseau observes it" nous avons enfin la partie importante du travail (p. 57 ss.). C'est

une analyse assez poussée de la Lettre sur le Valais (*Nouv. Hél.* I, 23). La conclusion est celle-ci: Rousseau dans ses descriptions—dans celle-ci et quelques autres qui seront examinées ensuite—s'intéresse d'abord à la nature physique qui l'entoure, et offre des "notations sensorielles," mais il revient obstinément à son moi (ou à celui de Saint-Preux, c'est un trait de leur caractère à tous deux), et dès lors il devient de plus en plus indifférent au paysage; l'élément humain l'emporte sur l'élément descriptif. D'où on arrive à cette conclusion: "Since this is the case, one is prepared for the affirmation of the fact that there are relatively very few and very simple sensory notations in Rousseau's descriptions of nature" (p. 67).

A cette conclusion on ne peut s'empêcher de rattacher une remarque: Si Rousseau offre si peu de matière en ce domaine (et d'ailleurs quand il décrit, il le fait dans le style archaïque des 16^e et 17^e siècles, comme Rice l'a dit et comme Mlle B. en est demeurée d'accord), pourquoi ne pas changer de sujet d'observation et s'occuper d'un autre écrivain qui serait plus révélateur sur cette question des rapports de style avec la nouvelle théorie sensualiste? Dans sa conclusion, tout à la fin du volume, Mlle B. offre des pages tout à fait intéressantes sur Saint-Lambert et ses *Saisons*: "... It is there that one finds an astonishingly keen perception of the sensory experiences which are in store for the true lover of nature" (p. 152). Et puis elle mentionne encore Delille comme presque aussi intéressant. Elle affirme—et elle semble avoir raison—que ces deux hommes ont des 'notations sensorielles' autrement caractéristiques que celles de Rousseau. De sorte que l'on ferme le livre en se disant que la thèse même est un peu dans la conclusion, ou au moins la thèse à faire y est indiquée.

Il y a à cela une confirmation dans l'Appendice qui contient une liste des "notations sensorielles générales et spécifiques" chez Rousseau; cette liste est des plus banales qu'on puisse imaginer. Mornet avait remarqué que la vue de Rousseau étant mauvaise on ne pouvait pas s'attendre à des notations visuelles particulièrement intéressantes; c'était en quelque sorte un paysage intérieur seulement qu'on pouvait attendre chez lui. De cette indication Mlle B. qui connaît bien son Mornet aurait pu profiter. Ajoutons en terminant qu'une étude comme celle de Mlle B. est extrêmement délicate et difficile. Seuls des maîtres comme Lanson ou Brunot auraient des chances de la mener véritablement à bien. L'effort de Mlle B. n'est cependant pas sans de réels mérites.

ALBERT SCHINZ

The University of Pennsylvania

Economic Criticism in American Fiction, 1792 to 1900. By CLAUDE REHERD FLORY. Philadelphia: University of Pennsylvania, 1936. Pp. 261.

This comprehensive study of a major theme in American fiction deserves respectful attention. Mr. Flory has read two hundred and fifty novels in which the American economic scene has been described, attacked, defended, and altered (by utopian visions); he has carefully synopsisized their plots and summarized their points of view; and he has drawn some relevant conclusions on our novelists' treatment of American economics and politics. Within the limits of his thesis, his work is fairly complete and smooth and readable.

But to scholars who have long awaited a critical examination of the American economic novel Mr. Flory's study will be valuable largely as a convenient source-book of material. Objectivity, when applied to material which demands evaluation, has definite limitations, and results in timidity and inconclusiveness. The "facts" which such scholars as Parrington, Mumford, Blankenship, Boynton, and Van Wyck Brooks have used in their studies of similar phases of American literature are no less objective than Mr. Flory's, but they become significant under the illumination of a point of view. Mr. Flory's point of view is uncertain and his "facts" remain, for the most part, unrelated because uninterpreted. One feels as though Mr. Flory were afraid of losing himself in the American economic ferment which produced the novels and the social criticism they represent.

Minor defects include awkward organization, resulting in repetitiousness. The same novels are studied two and three times, with no appreciable gain in enlightenment. Mr. Flory attributes the outburst of utopian fiction in America to the growing complexity of industrialization and to the disappearance of the frontier, both powerful and basic factors, of course, but he might have taken some cognizance of foreign literary influences. His treatment of Howells is muddled and contradictory. He takes him to task for not having made an attempt to draw characters from the lower classes, yet Howells was probably wise to confine his art to characters of the class he knew best, his own, and to permit the problems of the submerged classes to appear through the sympathetic and indignant eyes of observers like himself. He treats *Annie Kilburn* as "a protest against class consciousness in a more limited sense" (p. 27), yet he quotes the Reverend Mr. Peck's words—which he admits represent "Howells' personal view"—to the effect that "The lines are drawn harder and faster between the rich and the poor and on either side the forces are embattled. . . ." Presumably Mr. Flory does not see that this is essentially a Marxian statement of the inevitable class-struggle, for he insists that none of our novelists, including Howells, "advocated the Marxian program of class war" (p. 193).

Mr. Flory appends a list of representative American utopian fiction since 1900, but omits Jack London's *The Iron Heel* (1908), the most revolutionary of all American utopian novels. And since Mr. Flory has seen fit to devote some space to a few powerful short stories bearing on his subject, it is rather strange that he failed to examine the fiction contributed by the Lowell mill girls to *The Lowell Offering*.

N. BRYLLION FAGIN

The Johns Hopkins University

The Lonely Wayfaring Man: Emerson and Some Englishmen. By TOWNSEND SCUDDER. London and New York: Oxford University Press, 1936. Pp. xii + 228. \$2.50.

Mr. Scudder states his purpose as follows:

The present book attempts to give a portrait of Emerson through persons, and a reading of his life by means of the attitude of his generation. I have sought in it to show him through the eyes and in the actions of some of the noteworthy men and women who crossed his path, but with an effort towards synthesis not permitted them because of their closeness to him. For these ends I have tried, however imperfectly, to summon to life and speech those of Emerson's contemporaries who, I felt, helped to mould that personality by which he was recognized among them.

The main contemporaries dealt with, as Emerson's path intersected theirs, are the Carlyles, William Allingham, George Gilfillan, Alexander Ireland, Landor, Harriet Martineau, David Scott, Arthur Clough, and Crabb Robinson. Since these are all English, and their impressions of Emerson begin after his formative years, the impressions provide materials so fragmentary as hardly to warrant the author's description of the book as a "biography" (p. x). Mr. Scudder has placed great emphasis on making his characters live in a dramatic manner, and he has evidently tried to approach the lively and colorful way of writing represented by Van Wyck Brooks and Lewis Mumford; if he does not quite succeed in being as novelistic as they are in style, he succeeds better than they do in convincing the sceptical reader of his accuracy and thoroughness because he appends a twenty-page Bibliography containing not only lists of books but references to specific passages upon which his narrative is based. This section, of great value to students of biography, testifies to Mr. Scudder's thoroughness in searching all relevant sources, including a good many unpublished letters and diaries.

There is, however, one serious omission which suggests the weakness of the book as a whole; although the most important thinkers Emerson met, next to Carlyle, were Coleridge and Wordsworth, Mr. Scudder does not mention or draw upon the very incisive studies (based on a doctoral dissertation) by Dr. F. T. Thompson: "Emerson's Indebtedness to Coleridge," *SP.*, xxiii, 55-76 (Jan., 1926);

"Emerson's Theory and Practice of Poetry" (as derived from Wordsworth), *PMLA*, XLIII, 1170-1184 (Dec. 1928). In following the external, anecdotal, novelistic method of Van Wyck Brooks, Mr. Scudder appears to be indifferent toward ideas and the larger implication of intersecting orbits of philosophic systems, although occasionally he includes an episode illustrating such matters. Such an episode is that describing Carlyle, the herald of Fascism, telling the herald of democracy that "there is a line of separation between you and me as wide as that, and as deep as the pit," because Emerson did not share his admiration for Cromwell. Instead of ideas, in the main we have masses of relatively unimportant details—the number of windows in Emerson's room at Carlyle's; the brand of Carlyle's smoking tobacco, etc., etc. In short, Mr. Scudder has given us mainly a collection of accurate and often picturesque but essentially trivial personalia; within its limited range, however, the book is exhaustive and a charming companion for the fire-side.

HARRY HAYDEN CLARK

The University of Wisconsin

De Liflade ant te Passiun of Seinte Iulienne. Edited by S. T. R. O. d'ARDENNE. Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège. Fasc. LXIV. Paris: E. Droz, 1936. Pp. xlix + 250.

The early ME life of St. Juliana, long available in Cockayne's E. E. T. S. edition, is now to be had, thanks to Miss d'Ardenne, in a form better suited to the needs of current philological scholarship. The editor gives us diplomatic texts of the ME versions of the legend from MSS Bodley 34 and Royal 17 a xxvii, together with a Latin version (not before published) from MS Bodley 285, and an emended ME text with modern punctuation. Before the texts comes an introduction in which are discussed the MSS, the legend, and the setting, and in which the two ME versions are compared with each other and with the other works of the so-called Katherine group (including the *Ancrene Riwe*). After the texts come a full glossary, an index of proper names, an etymological appendix (devoted to sundry hard words that occur in the texts), some orthographical notes, and a 74-page analysis of the language of the ME texts (an analysis limited to phonology and morphology). The edition is a doctoral dissertation, but shows a ripeness and fulness of scholarship rarely found in dissertations or even in habilitation monographs. Particularly to be commended is the attempt to present the morphology in a pattern based, not on traditional OE grammar, but on the inflections found in the ME texts. This attempt can hardly be called successful, since it was not carried through with enough rigor,

but it was worth making none the less, and has shown the way to future workers in the field. Middle English studies in the nature of the case must be dialectal, and we need most of all a thorough-going analysis and description of each of the various dialects. That particular dialect recorded in the texts of the Katherine group is of special importance, for reasons well known to linguists and literary historians alike. Miss d'Ardenne has shed much light on this dialect—so much, indeed, that we may hope to receive from her, some day, the definitive study which we need. In the meantime, we can use to great advantage the preliminary sketch that she has given us in this edition.

I will end with a few comments on matters of detail. Of medieval saints' lives the editor remarks (p. xlv),

We . . . do not read the legends now with the double (or rather unresolved) mind of the Middle Age, at once literally and mythically: indeed as edifying stories.

The implication here seems to be that reading with unresolved mind was something especially characteristic of medieval times (as against modern times). In fact, of course, the men of the Middle Ages were far more given to resolving than we are. They were inordinately fond of sharpening for reader or hearer the distinction between literal meaning and symbolic (allegorical or mythical) meaning. We read Mr. James T. Farrell's trilogy with unresolved mind, only dimly aware that Studs Lonigan is a symbol as well as a character in a Chicago novel. This want of resolution is consonant with modern taste, which objects to the pointing of a moral and requires that the symbolism be implicit, not explicit. If we read medieval legends otherwise, constantly and consciously looking for the symbolic values, we are only doing what the hagiographers would have us do.—P. 177: when the native word is given as a gloss, it is presumably there to explain the meaning of the foreign word, not (as the editor strangely concludes) to "preserve the English in memory." P. 204: the editor elsewhere (p. xl, n. 1) shows that *Old English* was the name by which, in this ME dialect, pre-Conquest English was known, but here, oddly enough, she calls it *Anglo-Saxon*.

KEMP MALONE

BRIEF MENTION

Shakespeare's Titus Andronicus: The First Quarto, 1594. Reproduced in facsimile from the unique copy in the Folger Shakespeare Library, with an introduction by JOSEPH QUINCY ADAMS. New York: Charles Scribner's Sons, 1936. Pp. 44 + sigs. A 1, 3, 4, B 1—K 4. This jewel of the Folger's matchless collection is

now available to all, in a valuable setting provided by that library's distinguished Director of Research. Dr. Adams relates the copy's history, summarizes collations with other editions, and adds—a model for editors of such texts—a precise statement of differences between the facsimile and the original. Not that there has been any touching up; the infidelities, if they can be called such, are matters of inking, stains, and smudges, and of corrections with a pen in the original. The Longleat MS., with its sketch of Tamora pleading for her sons and its forty lines of verse, is carefully studied. Mr. Adams argues cogently for a date not earlier than 1611 and consequently against its textual value. He summarizes the early history of the play and pronounces, but not dogmatically, against its identification with Henslowe's *tittus & vespacia*. John Danter's entry (S. R., Feb. 6, 1594) of "a Noble Roman Historye of Tytus Andronicus" Mr. Adams takes to refer, not to the play, though Danter proceeded to publish it in that year, but to a prose version represented by a unique chapbook at the Folger, the first surviving and indeed known edition of which appeared about the middle of the eighteenth century. If this version was in existence prior to the play, we have the long-sought source that Shakespeare dramatized. Judgment must, however, be suspended; it is not being unduly sceptical to mention the heavy burden of proof which rests on an attempt to show that Danter's entry is not of the work we know he published and that the play which was printed in 1594 rests on the prose version which turns up in the eighteenth century. On the other hand, the Titus ballad is appended to the surviving *History*; and Danter's entry included, besides the "Noble Roman Historye," "the ballad thereof." The question is a very pretty question; we must hope that more light will be thrown on it by further study of the parallel passages.

H. S.

The Exeter Book. Edited by GEORGE PHILIP KRAPP and ELLIOT VAN KIRK DOBBIE. The Anglo-Saxon Poetic Records III. Columbia University Press, New York, N. Y., 1936. Pp. cxvii + 382. \$5.00. Despite the lamented death of the editor, this volume of the Old English poetic records appears in good time, with Mr. Dobbie completing the work left unfinished by Professor Krapp. Mr. Dobbie's share covers about half the texts and four-fifths of the introduction and notes. No difference can be discovered in the care and competence of the work of the two editors. The task of editing these poems was facilitated by the appearance of the facsimile edition of the Exeter Book in 1933. The text of the first folio (8a) containing the first thirty-six lines of *Christ* was made from an ultra-violet print, and shows, in consequence, several improvements over earlier editions, notably *upwegas* (20) and *sunnan wenað* (26). In the many damaged passages of the Exeter Book points within

brackets are used to indicate illegible letters or spaces for letters, even where the letters to be supplied are obvious; but emendations are recorded in the notes. On the other hand, scribal errors are often corrected, although the editors, following the commendable practice of earlier volumes, treat the text conservatively. We see no reason, however, for retaining *mon* for *mān* 'crime' in *Precepts* 82, *Maxims* I, 195, and *Riming Poem* 62, for the error, though repeated, is obviously due to mistaken scribal alteration of MS *man* by confusion with *man*, *mon* 'man.' The notes review and arbitrate the conjectures of scholars, and occasionally propose a new interpretation. The introduction gives an account of the manuscript and summarizes opinion on the poems it contains. Misprints are rare; *sepeana*, *Guthlac* 409, seems to be an error for *se þeana*.

Yale University

ROBERT J. MENNER

Textliste neuhochdeutscher Vorlesesprache schlesischer Färbung. (Photometrische Forschungen. Reihe B, Band 1.) Von EBERHARD ZWIRNER und KURT ZWIRNER. Berlin: Metten & Co., 1936. Pp. 100. 6 RM. Record 4 RM. In four previous publications the authors dealt with the method of measuring speech melody, accent, pauses, and quantity. This volume brings the first complete presentation of figures and measurements gained from a record spoken by a speaker in the Silesian dialect. Four-fifths of the booklet are given to the analysis of each sound in a spoken syllable. Numbers, going into decimals, represent quantity, rise and fall of melody, and sound pressure in fractions of a second, while other symbols describe other forms of melody and accent. No practical conclusions are drawn from these statistics. Their aim is to show that it is possible to measure the seemingly infinite variety of the elements of speech and harness them in a series of finite symbols and numbers. Thus one may tabulate contemporary speech and spoken dialects as minutely as possible. From such results obviously a general description of the quality and quantity of sounds may develop and furnish material for the practical phonetician. In this possibility lies the practical value of these minute investigations by the authors.

Middlebury College

WERNER NEUSE

The standard collection of German folksong—John Meier's *Deutsche Volkslieder mit ihren Melodien*—continues to appear punctually. The first part of Vol. II (Berlin: de Gruyter, 1937. Pp. 218) contains ballads on medieval themes. Of these the most important is perhaps "Der Mädchenräuber" (No. 41, pp. 67-115), which is better known as "Halewijn," "Ulinger," or "Lady Isabel and the Elf-Knight." The "Tänzer von Kölbigk," which has played

such a large rôle in discussions of ballad origins, is No. 39 (pp. 57-60). "Die Wette" (No. 38) is particularly interesting as an example of the transmission of a ballad from Germany to Great Britain (see p. 56). The head-notes display the astonishing erudition to which John Meier and his staff have accustomed us.

The University of Chicago

ARCHER TAYLOR

Noah Webster: Pioneer of Learning. By ERVIN C. SHOEMAKER. New York: Columbia University Press, 1936. Pp. xii + 347. \$4.00. This Teachers' College thesis is essentially an expansion of an interpretation already available in A. O. Hansen's *Liberalism and American Education in the Eighteenth Century*. Mr. Shoemaker seldom goes beyond simple summaries arranged under a multitude of sub-topics; indeed, Kemp Malone (*American Literature*, IX, 95) dismissed the book with the remark that "its quality is too low to justify extended notice." Although Mrs. E. E. F. Skeel's exhaustive bibliography of Webster was not available for use by Mr. Shoemaker, he seems to have made no use of many newspaper articles by Webster on education which have long been known to scholars. In one respect, however, this book will be more useful to readers in quest of precise information than H. R. Warfel's incisive but more popularly written *Webster* (1936), for Mr. Shoemaker has given the source of all his quotations in precise footnotes, and he has provided a twelve-page bibliography.

The University of Wisconsin

HARRY HAYDEN CLARK

The Decline of Chivalry as Shown in the French Literature of the Late Middle Ages. By RAYMOND LINCOLN KILGOUR. Cambridge: Harvard University Press, 1937. Pp. xxiii + 431. Harvard Studies in Romance Languages, XII. The task of interpreting historical and social movements from literary sources alone is an unusually hazardous one. Literature too often reflects life in a mirror distorted by convention, wishful thinking, or the fashion of the moment. Dr. Kilgour's avowed purpose is "to trace the decline of chivalry as manifested in the French literature of the dying Middle Ages" and he does not pretend "to deal with the complex historical problems underlying the decline of chivalry." Accordingly, his conclusions, as he himself realizes, are necessarily incomplete. Nevertheless, he has assembled a vast amount of pertinent material from the writings of the time, has presented it entertainingly, analyzed it skilfully and interpreted it wisely. The Introduction (The Origins and Ideals of Chivalry) and Chapter I (A Historical View of the Decline of Chivalry) are the weakest parts of the book: the term "chivalry" is ill-defined and loosely employed; the use of a patchwork of authorities, some of them hope-

lessly antiquated, leads to superficial generalizations; little attempt to understand underlying causes is revealed; and a seemingly uncritical attitude toward the primary sources here, though not in the body of the work, needlessly undermines the reader's confidence. Once launched upon his main task, however, K. proceeds with caution and wisdom. He recognizes the varying values to be placed upon the testimony of servile chroniclers, satirical sophisticates, provincial puritans and reforming prelates. He excerpts the passages concerned with chivalry from the voluminous writings of Froissart, Deschamps, Gerson, Chartier and the rest, interpreting them in the light of their author's particular relation to his time, yet weaving them into a consistent pattern. If, unlike Huizinga, he does not himself paint a picture of the decline of the age of chivalry, nevertheless the outlines of that picture emerge from his work.

Bryn Mawr College

GRACE FRANK

CORRESPONDENCE

VOLTAIRE ET LES SCYTHES. RÉPONSE. Si j'entends bien les objections opposées par M. Jean David, dans son intéressant article de *Modern Language Notes* (janvier 1938, p. 7) à mon interprétation des *Scythes* de Voltaire (*Revue des Cours et Conférences*, 30 juillet 1931), il faudrait:

1°, donner moindre créance à ce que dit l'auteur lui-même à Frédéric II, à savoir qu'il opposait en réalité *les Suisses aux Parisiens*: ce n'est certes pas moi qui prends pour parole d'Évangile tous les propos du grand railleur, mais si on "laisse tomber" les confidences au roi de Prusse, on ne saurait faire de même pour les lettres à l' "ange" d'Argental (22 novembre 1766, "les Suisses et les Scythes, c'est tout un"), etc.

2°, oublier la réputation militaire des Suisses au XVIII^e siècle; mais Voltaire, qui dès 1737 affirmait que "la guerre était l'unique métier" de ses hôtes et voisins futurs, n'a guère cessé de leur attribuer, en toute justice, ces qualités guerrières (cf. ARMES, ARMÉES dans le *Dict. Phil.*)

3°, négliger l'opinion indéfectible de Voltaire sur une "barbarie" foncière que l'initiative de tyrans éclairés pouvait seule assouplir (voir à ce sujet D. S. von Mohrenschildt, *Russia in the intellectual Life of eighteenth-century France*. New York, 1936), et la nécessaire opposition à Rousseau, au sujet de l'efficacité de ces "lumières."

Tout ceci n'aurait pas grande importance si Voltaire n'était privé du mérite qu'il s'attribuait assez justement: la forme traditionnelle de la tragédie employée pour des problèmes actuels. Quant aux questions de fond, il y a longtemps que le plus intelligent des secrétaires de l'admirable touche-à-tout a dit que "celui qui prend Voltaire plus au sérieux qu'il ne faisait lui-même est bien sa première dupe."

Harvard University

FERNAND BALDENSPERGER

RECENT PUBLICATIONS

ENGLISH

[The *English* list includes only books received.]

Baldensperger, Fernand.—D'Edmond Spenser à Alan Seeger, cent petits poèmes anglais traduits en vers français. *Cambridge, Mass.*: Harvard U. Press, 1938. Pp. x + 94. \$1.25. (Harvard studies in comparative literature, xiii.)

Beatty, Arthur.—Wordsworth, Representative poems. *New York*: Doubleday, Doran, 1937. Pp. lxxii + 741. \$1.25.

Davis, Herbert.—Recent studies of Swift: a survey. Reprinted from the U. of Toronto Quarterly, vii. 273-288.

Grylls, R. Glynn.—Mary Shelley, a biography. *New York (London, Toronto)*: Oxford U. Press, 1938. Pp. xvi + 346, 8 illus. \$7.50.

Harvard studies and notes in philology and literature, XX.—Ed. by D. Bush, F. O. Nolte, C. C. Webster. *Cambridge*: Harvard U. Press, 1938. Pp. 250.

Hotson, Leslie.—I, William Shakespeare do appoint Thomas Russel, Esquire. . . . *New York*: Oxford U. Press (*Oxford*: Clarendon Press), 1938. Pp. 296. \$3.00.

Inge, W. R.—Modernism in literature, The English Association presidential Address, 1937. *New York*: Oxford U. Press (*Oxford*: Clarendon Press), 1937. Pp. 16. \$0.75.

Middleton, Thomas.—The ghost of Lucrece. Reproduced in facsimile from the unique copy in the Folger Shakespeare Library, with an Introduction and an Edited Text by Joseph Quincy Adams. *New York (London)*: Scribner's, for the trustees of Amherst College, 1937. Pp. lxxxiv + 43. \$4.00. (Folger Shakespeare Library Publications.)

Morgan, William Thomas, Assisted by Chloe Siner Morgan.—A bibliography of British history (1700-1715): Vol. II (1708-1715). *Bloomington*: Indiana U. Press, 1937. Pp. vi + 684.

Outline notebook of English literature.—The staff of Sophomore English U. of California. *New York*: Crofts & Co., 1938. 27 printed, 69 blank pp. \$0.65.

Schröer, M. M. Arnold.—Englisches Handwörterbuch, Lieferung 3: Bogen 10-14. *Heidelberg*: Winter, 1938. Pp. 145-224. Mk. 2.25.

Seventeenth century studies presented to Sir Herbert Grierson.—*Oxford*: Clarendon Press, 1938. Pp. xvi + 416. \$6.50.

Shine, Hill.—Carlyle's fusion of poetry, history, and religion by 1834. *Chapel Hill*: U. of North Carolina Press, 1938. Pp. xii + 85. \$1.50.

Soowthern, John.—Pandora. Reproduced

from the original edition, 1584, with a bibliographical note by George B. Parks. *New York*: Columbia U. Press, 1938. Pp. (9) + 35. \$1.00. (Publ. 43 of the Facsimile Text Soc.)

Taylor, Alan Carey.—Carlyle et la pensée latine. *Paris*: Boivin & Cie., 1937. Pp. viii + 442. 60 fr. (*Études de littérature étrangère et comparée*, 8.)

Tillotson, Geoffrey.—On the poetry of Pope. *New York*: Oxford U. Press (*Oxford*: Clarendon Press), 1938. Pp. viii + 180. \$3.00.

White, Newman Ivey.—The unextinguished hearth, Shelley and his contemporary critics. *Durham, N. C.*: Duke U. Press, 1938. Pp. xvi + 397. \$3.00.

GERMAN

Adolf, Helene.—Wortgeschichtliche Studien zum Leib-Seele-Problem. Mhd. Itp "Leib" und die Bezeichnungen für corpus. [Zs. f. Religionspsychologie. Sonderhft. 5]. *Wien VII*: Internat. Religionspsychol. Ges. 1937. 114 pp. S. 7.50.

Altdeutsche Quellen. Hrg. von Ulrich Pretzel. 1: Ackermann aus Böhmen. Textausgabe von Arthur Hübner. 2: Frauenlist. Hrg. von Erich Henschel. 3: Das Redentiner Osterspiel. (De Resurrectione). Textausgabe von Willy Krogmann. *Leipzig*: Hirzel, 1937. xi, 68; 31; 96 pp.

Anholt, D. S.—Die sogenannten Spervogelsprüche und ihre Stellung in der älteren Spruchdichtung. *Amsterdam*: H. J. Paris, 1937. xi, 165 pp. f. 2.40.

Arlt, Gustave O., and Schomaker, Christel B.—Kleiner Liederfreund. 202 Popular German Songs, selected and arranged. *New York*: F. S. Crofts & Co., 1938. xv, 166 pp. \$1.00.

Bachfeld, Hanns-Ludwig.—Adalbert Stifter in seinen Briefen. Diss. [Frankfurter Quellen u. Forschungen zur german. u. roman. Philologie. H. 19]. *Frankfurt a. M.*: Diesterweg, 1937. 118 pp. M. 3.20.

Barth, Emil.—Georg Trakl. Zum Gedächtnis seines 50. Geburtstages am 3. Feb. 1937. [Leipzig: Fr. Foerster, 1937]. 41 pp. 4°. M. 3.60.

Beer, Johannes.—Deutsche Dichtung seit hundert Jahren. Mit 24 Dichterbildnissen auf Tafeln. *Stuttgart*: Franckh [1937]. 248 pp. M. 6.

Betz, Maurice.—Rilke in Frankreich. Erinnerungen. Briefe. Dokumente. (Aus dem Französischen übersetzt von Willi Reich). *Wien, Leipzig*: Reichner [1938]. 293 pp. 10 plates. M. 4.80.

Blauärmel, Charlotte.—Die Fragen der Portimunt-Fragmente. Diss. Marburg. [Germanische Studien. H. 196]. *Berlin*: Ebering, 1937. 87 pp. M. 3.80.

Bodensohn, Anneliese.—Ludwig Tiecks

"Kaiser Oktavian" als romantische Dichtung. Diss. [Frankfurter Quellen u. Forschungen zur germanischen u. romanischen Philologie. H. 20]. *Frankfurt*: Diesterweg, 1937. 96 pp.

Boegehold, Franz.—Die Ortsnamen auf -ingerode. Diss. Marburg. [Thüringische Forschungen. H. 1]. *Weimar*: Böhlau, 1937. 55 pp. M. 7.20.

Bonnke, Walter.—Wilhelm Braune, ein Verzeichnis seiner Schriften, zusammengestellt. *Berlin N. 20*: W. Bonnke, 1937. ii, 12 typewritten pp.

Brauer, Walter.—Geschichte des Prosabegriffes von Gottsched bis zum Jungen Deutschland. [Frankfurter Quellen u. Forschungen zur german. u. roman. Philologie. H. 18]. *Frankfurt a. M.*: Diesterweg, 1938. viii, 161 pp. M. 5.

Brechenmacher, Josef Karlmann.—Beiträge zur Kunde deutscher Sippennamen. Tl. 1-3: Deutsche Satznamen. Tl. 1: Raufbold und Eisenfresser in deutschen Sippennamen; Tl. 2: Springinsfeld und Schnapphahn in deutschen Sippennamen; Tl. 3: Der Schlemmer. Ein EG- und Trinkspiegel der deutschen Sippennamen. Tl. 4. 5: Der heilkundliche Beruf im Spiegel deutscher Sippennamen. *Görlitz*: Starke, 1937. viii, 41; ix, 43; xii, 46; viii, 74 pp. Each part M. 1.

Buchwald, Reinhard.—Schiller. [2 Bde.] Bd. 2: Wander- und Meisterjahre. *Leipzig*: Insel, 1937. 519 pp., 9 plates. M. 8.

Deneke, Rolf.—Friedrich Huch und die Problematik der bürgerlichen Welt in der Zeit ihres Verfalls. Diss. *Braunschweig*: Appelhaus, 1937. 96 pp. M. 2.40.

Fässler, Pio.—Jakob Schaffner. Leben und Werk. *Zürich, Leipzig*: Rascher [1937]. vii, 192 pp. M. 2.10.

Gaus, Marianne.—Das Idealbild der Familie in den moralischen Wochenschriften und seine Auswirkung in der deutschen Literatur des 18. Jhs. Diss. [Rostocker Studien. H. 3]. *Rostock*: Hinstorff, 1937. 106 pp. M. 3.

Graf, A. E.—Estnisch-deutsches Wörterbuch. Auf Grundlage eines amtlich anerkannten modernen estnischen Wortschatzes. Durchges. von Mag. Joh. Aavik, Red. v. M. Lubi. Tl. 1. *Tartu* [Dorpat]: Kool-Verl., 1937. xvi, 400 pp. M. 4.

Hansel, Hans.—Die Maria-Magdalena-Legende. Eine Quellen-Untersuchung. Diss. [Greifswalder Beiträge zur Literatur- und Stilforschung. H. 16, 1]. *Greifswald*: Dallmeyer, 1937. 143 pp. M. 3.50.

Helbok, Adolf, u. Heinrich Marzell.—Deutsches Volkstum. Haus und Siedlung im Wandel der Jahrtausende. [Deutsches Volkstum hrsg. von John Meier. 6. Bd.]. *Berlin*: de Gruyter, 1937. 154 pp. 48 plates. 4°. M. 5.80.

Hildebrandt, Gustav.—Lutherdramen. Dra-

men der Luther-Renaissance von der Jahrhundertwende bis zur Gegenwart. Eine literargeschichtliche Betrachtung. *Cottbus*: Heine [1937]. 38 pp. 80 Pf.

Honsberg, Eugen.—Studien über den barocken Stil in Paul Flemings deutscher Lyrik. Diss. Marburg. *Würzburg*: Triltsch, 1938. xvi, 145 pp. M. 3.60.

Jenner, D.—Franz besucht Berlin. *New York*: Oxford Univ. Press, 1938. 80 pp. \$0.50.

—Die Ferien-Kolonie. *New York*: Oxford Univ. Press, 1938. 80 pp. \$0.50.

—Zehn ziehen den Rhein hinauf. *New York*: Oxford Univ. Press, 1938. 80 pp. \$0.50.

Jungandreas, Wolfgang.—Zur Geschichte der schlesischen Mundart im Mittelalter. Untersuchungen zur Sprache und Siedlung in Ostmitteleuropa. [Deutschkundliche Arbeiten. B. Bd. 3]. *Breslau*: Maruschke & Berendt, 1937. lxiii, 586 pp., 25 plates. M. 25.

Kleibelsberg, R. v.—Geologische Bergnamen in den Alpen. [Aus: Mitteilungen des Deutschen und Österreichischen Alpenvereins. 1937]. *Wien*: Holzhausens Nachf. 1937. 37 pp. M. 1.

Klenze, Camillo von.—Charles Timothy Brooks, Translator from the German and The Genteel Tradition. [The Modern Language Association of America Monograph Series. VII]. *Boston*: D. C. Heath & Co., 1937. 114 pp.

Koch, Willi A.—Briefe deutscher Romaniker. [Sammlung Dieterich, Bd. 4]. *Leipzig*: Dieterich [1938]. xxiii, 575 pp. 6 plates. M. 4.80.

Konrad, Gustav.—Herders Sprachproblem im Zusammenhang der Geistesgeschichte. Eine Studie zur Entwicklung des sprachlichen Denkens der Goethezeit. Diss. Marburg. [Germanische Studien. H. 194]. *Berlin*: Ebering, 1937. 102 pp. M. 4.40.

Kraft, Zdenko von.—Ein Meter siebenundneunzig. Eine lustige Detektiv-Geschichte für die Jugend. Ed. by W. Millward, with Notes, Exercises, Vocabulary and Illustrations. *New York*: Longmans, Green & Co., 1937. 127 pp. \$0.72.

Krisenjahre der Frühromantik. Briefe aus dem Schlegelkreis, hrsg. v. Josef Körner. Bd. 2. *Wien, Leipzig*: Rohrer [1937]. 548 pp., 8 facsimiles, 1 plate. M. 40.

Linden, Walther.—Geschichte der deutschen Literatur von den Anfängen bis zur Gegenwart. *Leipzig*: Reclam [1937.] 490 pp., 24 plates. M. 6.

Mühle, Erich.—Hermann Stehr, ein deutscher Gottsucher der Gegenwart. Mit einem Vorwort des Dichters. [Deutsches Wesen 4/5.] *Stuttgart*: Truckenmüller, 1937. 98 pp. M. 2.

Nimtz, Herbert.—Motive des Studentenlebens in der deutschen Literatur von den

Anfängen bis zum Ende des 18. Jhs. Diss. Berlin. *Würzburg*: Triltsch, 1937. 286 pp.

† **Papmehl-Rüttenauer, Isabella.**—Das Wort Heilig in der deutschen Dichtersprache von Pyra bis zum jungen Herder. Diss. Berlin. *Weimar*: Böhlau, 1937. vii, 102 pp. M. 2.80.

Reinecke, Helmuth.—Untersuchungen zum Ehrbegriff in den deutschen Dichtungen des 12. Jhs. bis zur klassischen Zeit. Ein Beitrag zur Darstellung deutscher Sittlichkeit im Mittelalter. Diss. München. *Würzburg*: Mayr, 1937. 57 pp.

Roukens, Winand.—Wort- und Sachgeographie in Niederländisch-Limburg und den benachbarten Gebieten mit besonderer Berücksichtigung des Volkskundlichen. Diss. *Nijmegen*: de Gelderlander, 1937. xi, 478 pp., 108 plates.

† **Schaefer, Hans Heinrich.**—Goethes Erlebnis des Ostens. *Leipzig*: Hinrichs, 1938. 181 pp. 1 facsimile. M. 4.

† **Scharschuch, Heinz.**—Gottfried von Strassburg. Stilmittel, Stilästhetik. [Germanische Studien. H. 197]. *Berlin*: Ebering, 1938. xi, 307 pp. M. 13.20.

Scherdin, Georg.—Die Verbreitung der hochdeutschen Schriftsprache in Süd-Limburg. Beiträge zur kulturellen Entwicklungsgeschichte einer deutsch-niederländischen Grenzlandschaft. [Zur Wirtschaftsgeographie des deutschen Westens. Bd. 3]. *Berlin*: Volk u. Reich Verl. 1937. 121 pp. M. 4.20.

Scholte, J. H.—Grimmelshausens "Simplicissimus Teutsch" als Grundlage für die Familie der ältesten Simplicissimus-Drucke. [SA. aus Neophilologus, Jgg. 23]. *Groningen*: J. B. Wolters [1937]. 13 pp.

† **Schulenburg, Werner v. d.**—Johann Caspar Goethe. Vater eines Genies. [Menschen und Menschenwerk]. *Berlin*: Metten [1937]. 78 pp., 4 plates. 60 Pf.

† **Schultheiss, Hermann.**—Die Bedeutung der Familie im Denken Wolframs von Eschenbach. Diss. [Sprache und Kultur d. german. u. roman. Völker. B, Bd. 26]. *Breslau*: Priebsch, 1937. vii, 71 pp. M. 3.

Schumacher, Karl-Heinz.—Die deutschen Monatsnamen. Diss. [Deutsches Werden. H. 13]. *Greifswald*: Bamberg, 1937. 172 pp. M. 4.80.

Senn, Alfred.—An Introduction to Middle High German. A Reader and Grammar. *New York*: W. W. Norton & Co. [1937]. x, 377 pp. \$3.45.

Skrabal, Else Mathilde.—Reimwörterbuch zum "Reinfrid von Braunschweig" mit ausgewählten Studien zur Reimtechnik. Diss. München. *Charlottenburg*: Studentenwerk, 1937. 49, 98 typewritten pp.

Stöckli, Alban.—Walther von der Vogelweide, ein Schweizer. [Wohlen: K. F. Meyer's Söhne, 1937]. 47 pp. Fr. 1.80.

† **Teichmann, Alfred**—Savonarola in der deutschen Dichtung. [Stoff- und Motivgeschichte der deutschen Literatur. 16]. *Berlin*: de Gruyter, 1937. 127 pp. M. 5.50.

Thalhammer, Hans.—Karl Hans Strobl. *Lilienfeld, Nieder-Österr.*: Waldland Verlag [1937]. 23 pp. S. 0.50.

† **Trübners Deutsches Wörterbuch.** Im Auftrag der Arbeitsgemeinschaft für deutsche Wortforschung hrsg. von Alfred Götze. 6. Lieferung: Abram—anwandeln. (Bd. 1, Lfg. 2). *Berlin*: de Gruyter & Co., 1937. Pp. 65-112. 4°. M. 1.

Weinreich, Otto.—Phöbus, Aurora, Kalendar und Uhr. Über eine Doppelform der epischen Zeitbestimmung in der Erzählkunst der Antike und Neuzeit. [Schriften u. Vorträge d. württ. Ges. d. Wiss. Geisteswiss. Abt. H. 4]. *Stuttgart*: Kohlhammer, 1937. 42 pp. M. 2.

Weiser, Franz.—Lautgeographie der schlesischen Mundart des nördlichen Nordmähren und des Adlergebirges. [Arbeiten zur sprachlichen Volksforschung in den Sudetenländern. H. 1]. *Brünn, Leipzig*: Rohrer, 1937. x, 126 pp. 24 plates. M. 8.

† **Westhoff, Franz.**—E. G. Kolbenheyers Paracelsus-Trilogie. Eine Metaphysik des deutschen Menschen. [Neue deutsche Forschung. Abt. Neuere deutsche Literaturgeschichte, Bd. 12]. *Berlin*: Junker u. Dünhaupt, 1937. 89 pp. M. 3.80.

FRENCH

Adam, Ch.—Descartes, ses amitiés féminines. *Paris*: Boivin, 1937. 164 pp. Fr. 15.

Alverny, T.—Descartes. Notices bibliog. et iconog. *Paris*: Bibl. nat., 1937. xviii + 173 pp.

Bibliothèque de L. Barthou, Index et tables. *Paris*: Blaizot, 1937. 43 pp. Fr. 4.

Carrière, J. M.—Tales from the French Folk-Lore of Missouri. *Evanston*: Northwestern U., 1937. x + 354 pp. \$4.00. (Northwestern U. Studies in the Humanities, 1.)

Contes des Sept Sages, adapted by H. Giduz and U. T. Holmes. *New York*: Farrar and Rinehart, 1938. x + 61 pp. \$0.70.

Denomy, A. J.—The Old Fr. Lives of St. Agnes and other vernacular versions of the Middle Ages. *Cambridge*: Harvard U. Press, 1938. xii + 283 pp. \$4.00.

Descartes.—Les Passions de l'âme, éd. Pierre Mesnard. *Paris*: Boivin, 1937. xxix + 167 pp. Fr. 24.

Eynaudi et Cappatti.—Dict. de la langue niçoise, fascicules 41 et 42. *Nice*: 1937. 32 pp.

Fillon, A.—André Maurois romancier. *Paris*: Malfère, 1937. 268 pp. Fr. 18.

Gautier de Coinci.—Le Sermon en vers de la chastée as nonains, éd. T. Nurmela. *Hel-sinski*: 1937. 225 pp.

Grubb, A. O.—French Sports Neologisms. U. of Pa. diss., 1937. viii + 84 pp.

Hocke, G. R.—Das geistige Paris. *Leipzig*: Rauch, 1937. 26 pp.

Holthoff, R.—Emile Baumann u. seine Bedeutung für die heutige Zeit. Jena diss., 1936. viii + 75 pp.

Leblanc, M.—Arsène Lupin, ed. A. H. Olmsted. *New York*: Ginn, 1938. viii + 218 pp. \$0.96.

Leroy, Emile.—Guide pratique des bibliothèques de Paris. *Paris*: Bibls. nats. de Fr., 1937. viii + 284 pp. Fr. 20.

Lestranger, Robert.—Les animaux dans la littérature et dans l'histoire. *Paris*: 1937. 338 pp. Fr. 15.

Remmy, J.—Louis Racine (1692-1763). Cologne diss., 1937. 127 pp.

Taylor, Alan C.—Le président de Brosses et l'Australie. *Paris*: Boivin, 1937. 190 pp. (Etudes de litt. étrangère et comp., 9.)

Veuillot, Fr.—Louis Veuillot, sa vie, son âme, son œuvre. Préface de P. Claudel. *Paris*: "Alsacia," 1937. 265 pp. Fr. 18.

Vincent, A.—Toponymie de la France. *Brussels*: Librairie générale, 1937. 418 pp.

Voltaire.—Traité de Métaphysique (1734), ed. H. T. Patterson. *Manchester, Eng.*: Univ. Press, 1937. xvi + 76 pp. 3/6.

ITALIAN

Aliquo'-Lenzi, L.—Pirandello. *Reggio Calabria*: Ediz. "Fata Morgana," 1937. 30 pp. L. 5.

Beall, Chandler B.—Noterelle sulla fortuna del Tasso in Francia. (Estratto da "Bergomum," Boll. della civica biblioteca, vol. XI: Ottobre-Dicembre 1937. N. 4.)

Bertoni, Giulio.—Cantari di Tristano. *Modena*: Soc. tip. modenese, 1937. 112 pp. L. 12. (Istituto di filologia romanza della R. Università di Roma. Testi e manuali a cura di G. Bertoni, I.)

Carducci, Giosuè.—Scritti di storia e di erudizione. Serie I. *Bologna*: Zanichelli, 1937. iv + 464 pp. con ritratto. (Edizione nazionali delle opere di G. C., 21.)

Fucini, Renato.—Le veglie di Neri, ediz. scolastica riveduta e commentata da Dino Provenzal. *Milano*: Trevisini, 1937. 237 pp. L. 11.

Gualtieri, V. G.—Poesia e poeti: da Dante ad Angelina Lanza. *Firenze*: Le Monnier, 1937. 317 pp. L. 12.

Leopardi, Giacomo.—Canti. Introduzione e note di G. A. Levi. 3a ediz. corretta. *Firenze*: La Nuova Italia, 1937. xii + 316 pp. L. 10.80.

Machiavelli, N.—Il Principe e brani scelti delle Istorie fiorentine, a cura di G. Savioti. Con tre ritratti e un saggio sul

Patriottismo del Machiavelli di M. Scherillo. *Milano*: Hoepli, 1938. viii + 276 pp. L. 10.50.

Maggi, Maria.—Dante Alighieri. Esposizione della Divina Commedia. Parte I: Inferno. *Roma*: A. E. R., 1937. 160 pp. L. 5.

Manzoni, Alessandro.—I Promessi sposi. Prefazione e commento di Giuseppe Petronio. *Torino*: Paravia, 1937. xxiv + 627 pp. L. 12.

—Tragedie, inni sacri ed odi. Prefazione e note di Giorgio Rossi. *Torino*: Paravia, 1937. lxxx + 287 pp. L. 8.50.

Studi Danteschi, diretti da Michele Barbi. Vol. XXI. *Firenze*: Sansoni, 1937. 220 pp. L. 20.

Volpi, L.—Usi, costumi e tradizioni bergamasche. *Bergamo*: Ediz. del "Giopl," 1937. 238 pp. L. 10.

SPANISH AND PORTUGUESE

Béquer, G. A.—Short Stories and Poems, ed. W. S. Hendrix. *New York*: Macmillan, 1936. xix + 171 pp. \$1.10.

Campos A. de.—Estudios sobre o soneto. *Coimbra*: 1936. 89 pp.

Castillo Nájera, F.—Breves consideraciones sobre el español que se habla en México. *New York*: 1936. 42 pp.

Cervantes.—Don Quixote, trans. J. Ormsby. *New York*: Grosset, 1936. 650 pp. \$1.00.

Coleman, Sarah E.—Outline of Sp. Lit. *Ithaca*: Thrift Press, 1936. 20 pp. \$0.15.

Demuth, H.—Pío Baroja: das Weltbild in seinen Werken. *Hagen*: 1937. 121 pp.

Espinosa, J. E.—The Spanish Subjunctive. *Ithaca*: Thrift Press, 1936. 15 pp. \$0.10.

Farinelli, A.—Dos excéntricos: Cristóbal de Villalón. El Doctor Juan Huarte. *Madrid*: Bermejo, 1936.

Lynn, C.—A College Professor of the Renaissance: L. M. Siculo among the Spanish humanists. *Chicago*: U. of Chicago Press, 1937. ix + 302 pp.

Mirandas, Estela.—Algunas poetisas de Chile y Uruguay. Su sentido de la vida y su interpretación del paisaje. Prólogo de Norberto Pinilla. *Santiago, Chile*: Nascimento, 1937. 256 pp. \$0.60.

Otero, Nina.—Old Spain in Our Southwest. *New York*: Harcourt, Doran, 1936. 192 pp.

Paraza Sarausa, Fermín.—Anuario bibliográfico cubano. *Habana*: 1937. 119 pp.

Prada, Carlos García.—Antología de líricos colombianos. 2 v. *Bogotá*: Imprental Nacional [University Book Store, Seattle, Wash.], 1937. 936 pp. \$4.50.

Sánchez L. A.—Hist. de la lit. americana. *Santiago de Chile*: Ereilla, 1937. 35 pesos.

Vega, Lope de.—Four Plays trans. J. G. Underhill, critical essay by J. Benavente. *London*: Scribner, 1936. xxiv + 386 pp.

1938

rillo.

0.50.

posi-

: In-

L. 5.

posi.

onio.

L. 12.

Pre-

riño:

0.

Barbi.

0 pp.

erga-

1937.

oems,

hillan,

oneto.

ciones

léxico.

Orms-

\$1.00.

p. Lit.

0.15.

eltbild

pp.

uctive.

0.10.

istóbal

. Me-

of the

paniah

Press,

sas de

vida y

ogo de

Nasci-

thwest.

92 pp.

biblio-

pp.

liricos

al Na-

Seattle,

ericana.

pesos.

. J. G.

aventa

pp.

THE DRAMATIC WORKS OF ROGER BOYLE

EARL OF ORRERY

Edited by WILLIAM S. CLARK, PH. D.

Assistant Professor of English in the University of Cincinnati

The first complete edition of the pioneer writer of the "heroic play." Professor Clark's historical preface, critical preface, brief prefaces to the individual plays, and explanatory notes all offer a mass of new material not only on Boyle but on the Restoration drama as well.

965 pages. 15 illustrations. 2 volumes. \$10.00 a set.

HARVARD UNIVERSITY PRESS

RANDALL HALL, CAMBRIDGE, MASSACHUSETTS

PROVERBES EN RIMES

*Text and Illustrations of the Fifteenth Century from a French Manuscript
in the Walters Art Gallery, Baltimore*

BY GRACE FRANK AND DOROTHY MINER

"The manuscript here published for the first time is a comparatively rare survivor of a kind of book designed for the humbler folk of the middle ages. With its informal illustrations, homely phrases and popular conceptions, it brings one very close to the life and people of the fifteenth century. Every social rank and most crafts and professions are represented in the drawings, all of which, as well as the text, are reproduced in facsimile."

Excerpts from reviews:

Wir sehen eine sorgfältige und einwandfreie kritische Ausgabe vor uns. Das Ganze wird in beneidenswert schöner Ausstattung dargeboten. (W. GOTTSCHALK, *Literaturblatt für germanische und romanische Philologie*, 1938, p. 37.)

The interest of this publication is artistic as well as historical and linguistic . . . [The editors] have done their work very well. (*London Times Literary Supplement*, Sept. 11, 1937.)

Nous voudrions louer la belle présentation du livre et la netteté des miniatures qui y sont reproduites. (E. DROZ, *Humanisme et Renaissance*, 1938, p. 159.)

127 pages and 186 plates. Octavo. \$2.75.

THE JOHNS HOPKINS PRESS · BALTIMORE

ANNOUNCING

HAGBOLDT'S

VON DEUTSCHER SPRACHE UND DICHTUNG

BOOK THIRTEEN of the GRADED GERMAN READERS

HAGBOLDT, MORGAN, AND PURIN

Like the other booklets on the "advanced level," *Aus deutscher Sprache und Dichtung* helps to build up the cultural background necessary for an appreciation of literary masterpieces. It adds 141 words and 15 idioms to the fund accumulated in the twelve previous readers.

Contents: 1. Die Ausdrucksfähigkeit der deutschen Sprache. 2. Der Bilderschmuck der deutschen Sprache. 3. Das Nibelungenlied. 4. Das ritterliche Epos. 5. Der Minnesang und Walter von der Vogelweide. 6. Der Meistergesang und Hans Sachs. 7. Martin Luther und die Bibelübersetzung. 8. Das Volkslied. 9. Gotthold Ephraim Lessing. 10. Friedrich Schiller. 11. Johann Wolfgang Goethe.

IN THE HEATH—CHICAGO GERMAN SERIES

D. C. HEATH AND COMPANY

BOSTON

NEW YORK

CHICAGO

ATLANTA

SAN FRANCISCO

DALLAS

LONDON

■ SPRING PUBLICATIONS ■

GIL BLAS

L. SKINNER AND L. BRADY

Miami University ☙ Ohio

THE WORLD-FAMED STORY EDITED FOR INTER-MEDIATE FRENCH CLASSES.

DEUTSCHLAND

GERHARD BAERG

DePauw University

AN INTERMEDIATE COMPOSITION TEXT. PROVIDES CULTURAL MATERIAL ON CONTEMPORARY GERMANY. PROFUSELY ILLUSTRATED.

LEARNING SPANISH

H. KENISTON

Univ. of Chicago

A COMPLETE FIRST YEAR BOOK FOR HIGH SCHOOL AND COLLEGE USE. CONTAINS GRAMMAR AND READING MATERIAL.

HENRY HOLT & CO. ■ NEW YORK